


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



A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



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DISARMING LOVE":
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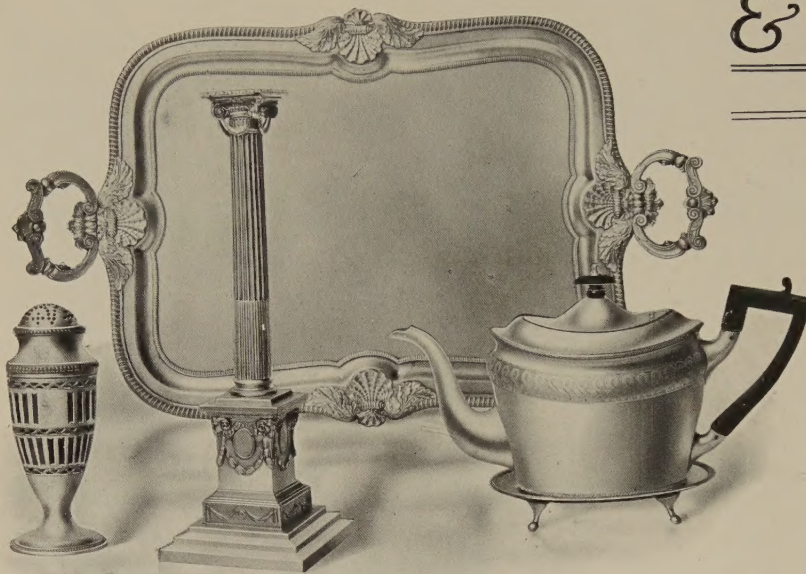
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SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Etchings by and after J. H. Mortimer (1741-79).
Buy, sell, or exchange to complete set. [No. R6,051]

For Sale.—Chinese and Japanese Paintings; Japanese Colour-Prints and Drawings. Sent on approval. Apply [No. R6,037]

Engravings Wanted.—Old Portraits of Swedish persons, especially by J. Falk. [No. R6,038]

Wanted.—Swiss Prints, Views, Costumes, etc. Books and any other Swiss antiques. [No. R6,039]

Portraits in Pencil, Blacklead or Plumbago.—Wanted to purchase examples of the seventeenth and eighteenth centuries, particularly those signed by White, Greenhill, Gaywood, Forster, Paton, Foster, Faithorne, Loggan, Faber, Lens, and Vertue. [No. R6,040]

For Sale.—Mezzotints: *Benjamin Franklin*, by Savage, after Martin; *John Hunter*, by Geller, after Reynolds. Engravings: *Miss Eliza Peel*, by S. Cousins, after Landseer; and *General Washington*, by Heath, after Stuart. [No. R6,041]

For Sale.—Chinese Silk and Ivory Fan, handsomely carved. Apply to [No. R6,042]

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Continued on Page XIV.

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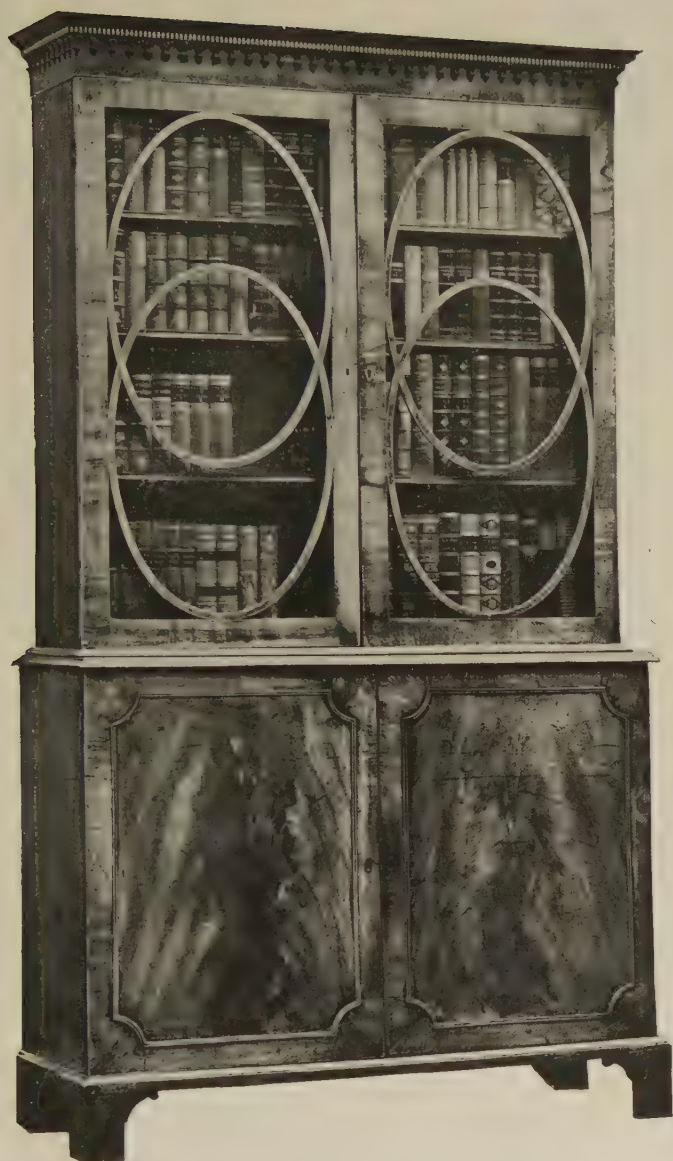
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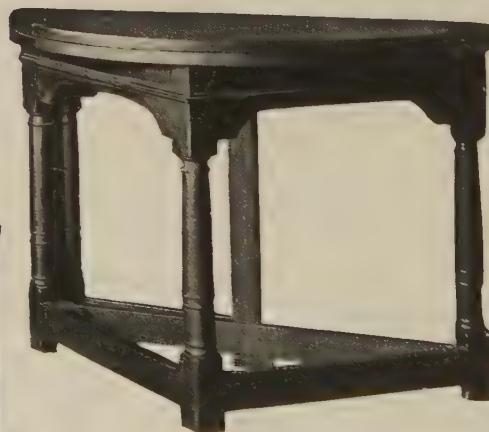
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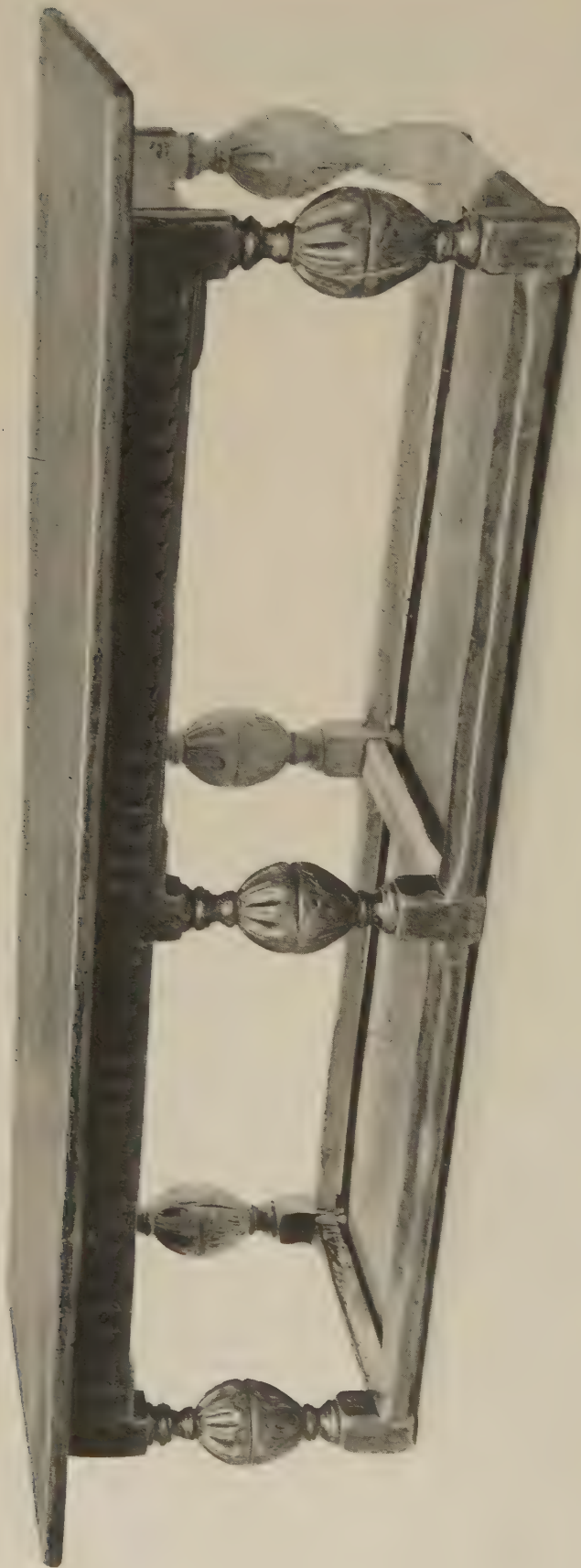
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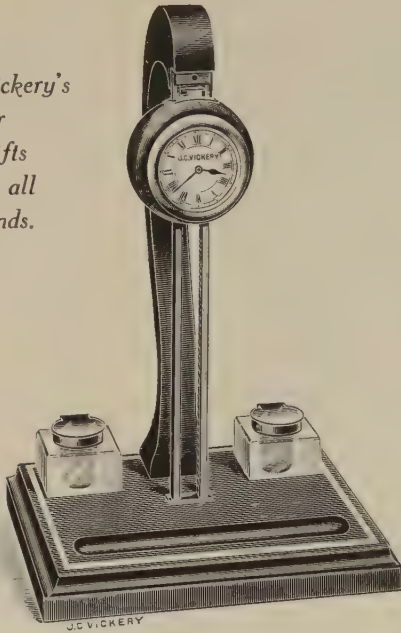


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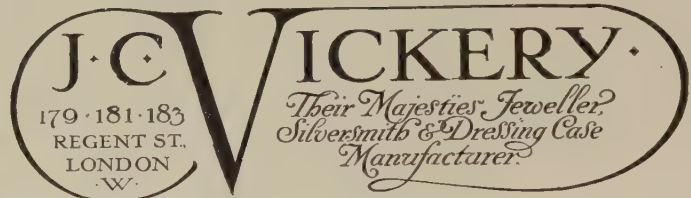
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The Connoisseur REGISTER Continued from Page IV.

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Coast Scene, by William Collins, £150. Fine example. [No. R6,059]

Signed Proof Etchings by Brangwyn, Haig, Short, Legros, Meissonier, etc. Few Old Prints. Bargains. [No. R6,060]

For Sale.—Upright Old Mirror, with needlework panel, and some Pictures, Curios and Furniture. (London.) [No. R6,061]

For Sale.—Painting, signed G. Morland, 1793. Genuine. Offers. [No. R6,062]

Carved Hepplewhite Sideboard for sale. [No. R6,063]

For Sale.—Carved Adam Chimney-piece, grate panelling and doors. [No. R6,064]

For Sale.—Four Panels (wood), 8 in. by 3½ in., The Evangelists, by Van Dyck, 1631. Price £30. [No. R6,065]

Wanted.—“Derby and its China Painters” (Bemrose); “Ceramic Art of Great Britain,” 1st edition (Jewitt). [No. R6,066]

“Bijou Almanack,” 1838.—Perfect; case, glass. [No. R6,067]

Wanted to Purchase for Collection: Worcester, Nantgarw, Chelsea, Swansea, Spode, Rockingham, Derby, services, figures, or specimens. Must be genuine, perfect, and marked. Reply CONNOISSEUR. [No. R6,068]

For Sale.—Genuine Jacobean Sideboard; early 18th century Cradle (carved); Spinet; Modern Harpsichord, by Pleyel; Mustel Organ; Grand Piano (almost new); the property of a gentleman going abroad. No dealers. [No. R6,069]

Wanted.—Engravings by Maile. [No. R6,070]

Persian Celadon and other Oriental Pottery for sale. [No. R6,071]

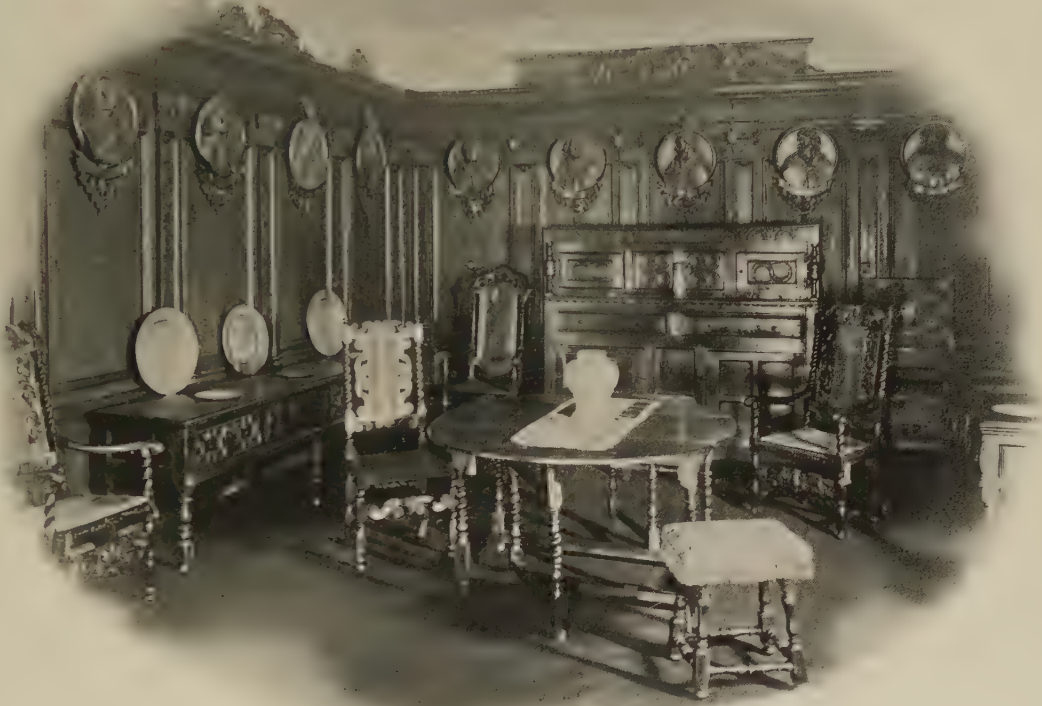
Old Masters.—Romney, *Lady's Portrait*; Rubens, *Man with Ruff*; Van Dyck, *Earl Bedford*; Turner, *Channel Scene*; Morland, *Storm and Gipsies*; Gurtzen, *Swiss Scene*; Varley, *Ecker Bridge*. Viewed London. [No. R6,072]

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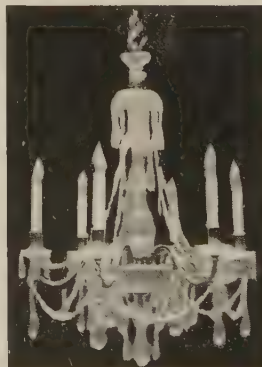
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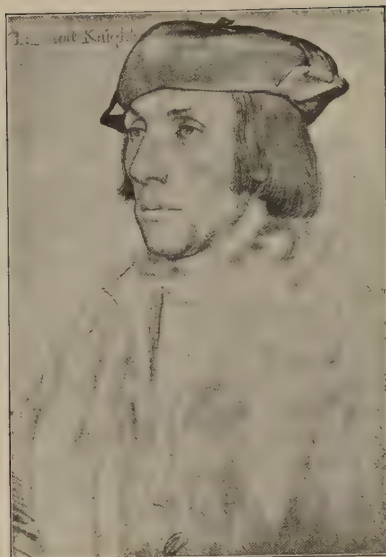
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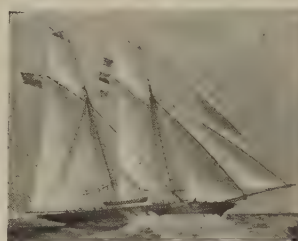
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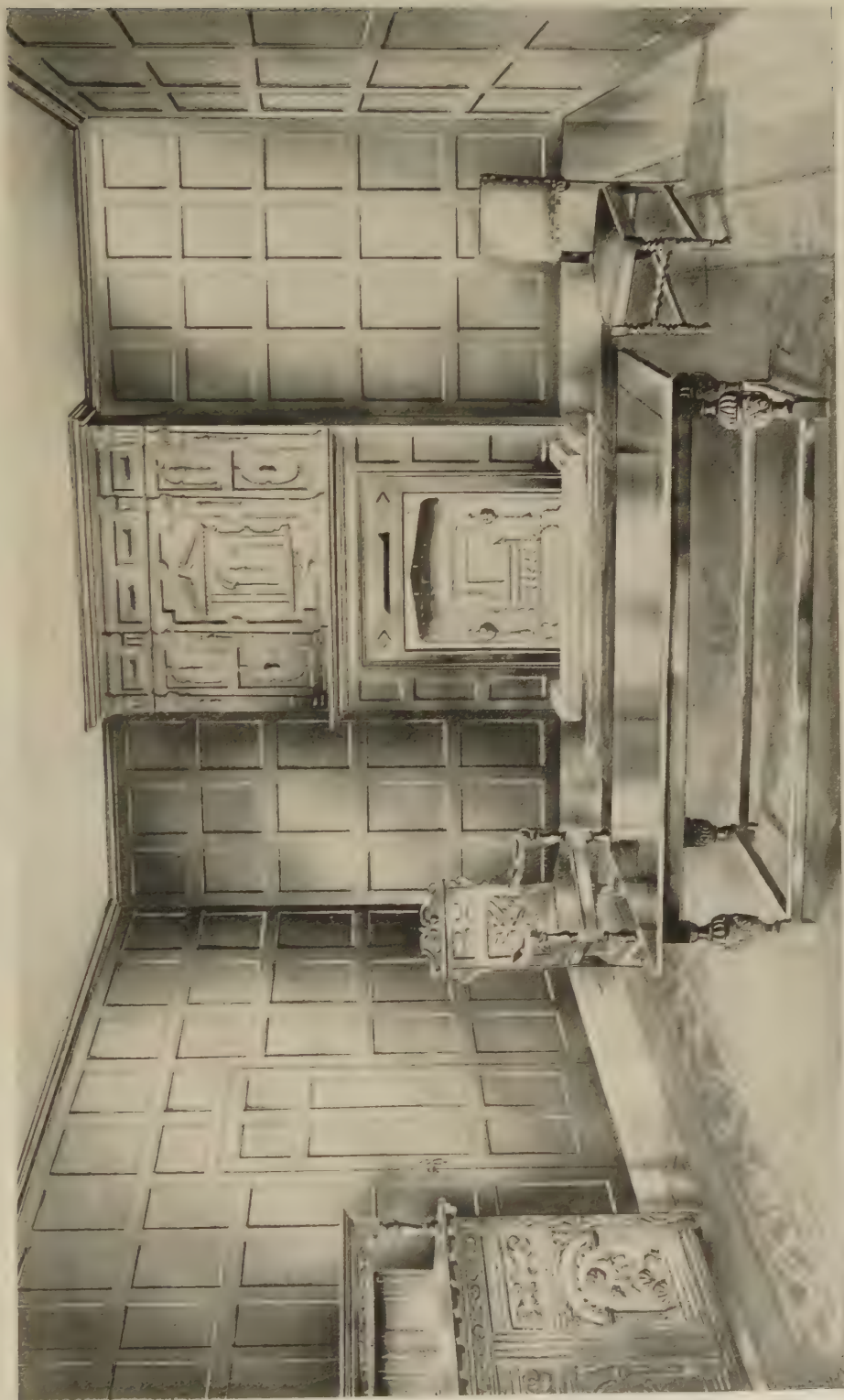
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XXX.

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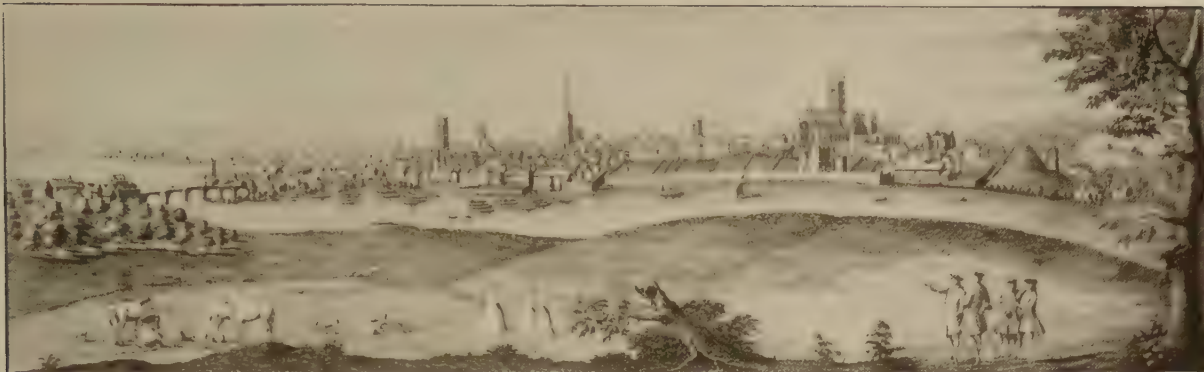
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GEORGIANA, DUCHESS OF BEDFORD
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THE SOUTH-WEST PROSPECT OF THE CITY OF WORCESTER

FROM AN OLD PRINT



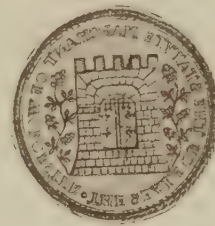
THE COMMON SEAL OF THE CITY
LATE TWELFTH CENTURY

The City of Worcester

Part I.

Written and Illustrated by

Leonard Willoughby



STATUTE MERCHANTS'
SEAL, 1654

"May the Faithful City ever flourish."

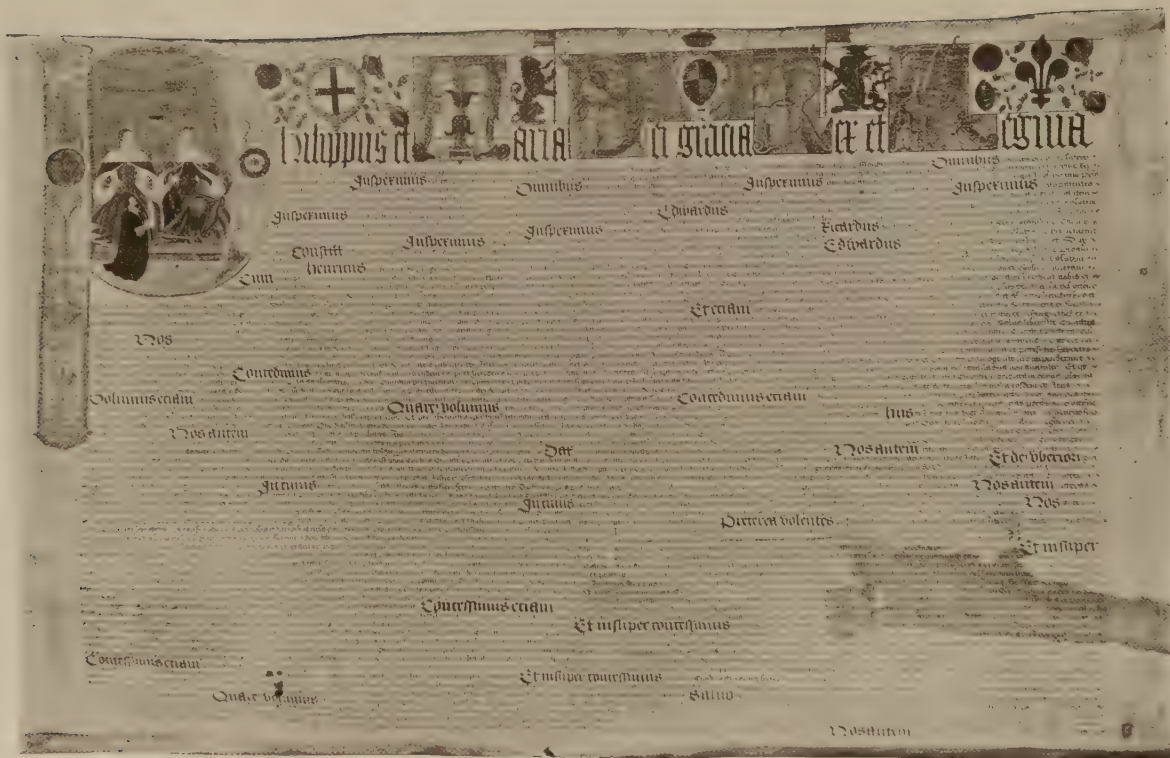
SUCH is the translation of the Latin motto which appears over the entrance to Worcester's fine old Town Hall, a building erected shortly after the death of Queen Anne, from designs by a pupil of Sir Christopher Wren. In this handsome building are kept the charters and documents, insignia and plate of the Corporation, whose existence extends back some 724 years, to the time when Henry II. granted Worcester its first charter. The city has a wonderful history, full of interest from first to last, for was it not in prehistoric days the Border Town and the base for operations for invading or repelling invaders from Wales? Again, centuries later, it was in 1651 the scene of the termination of the Civil War, when it

became the centre of the Scotch position, which, being captured by Cromwell, decided the long-protracted war in favour of the Parliament.

There is no doubt that in the very early days Worcester was a more or less insignificant place. It was simply a small settlement on the east bank of the river Sever, at the junction of several main roads. The Sever at this period was a large tidal river flowing between two forests, and we are told by Mr. J. W. Willis-Bund, F.S.A., in his "Historical Notes" in *The City of Worcester's Official Guide*, published under the authority of the Corporation by Littlebury and Co., that the settlement was at a spot where a track from east to west, intersecting a track from north to south, crossed the river



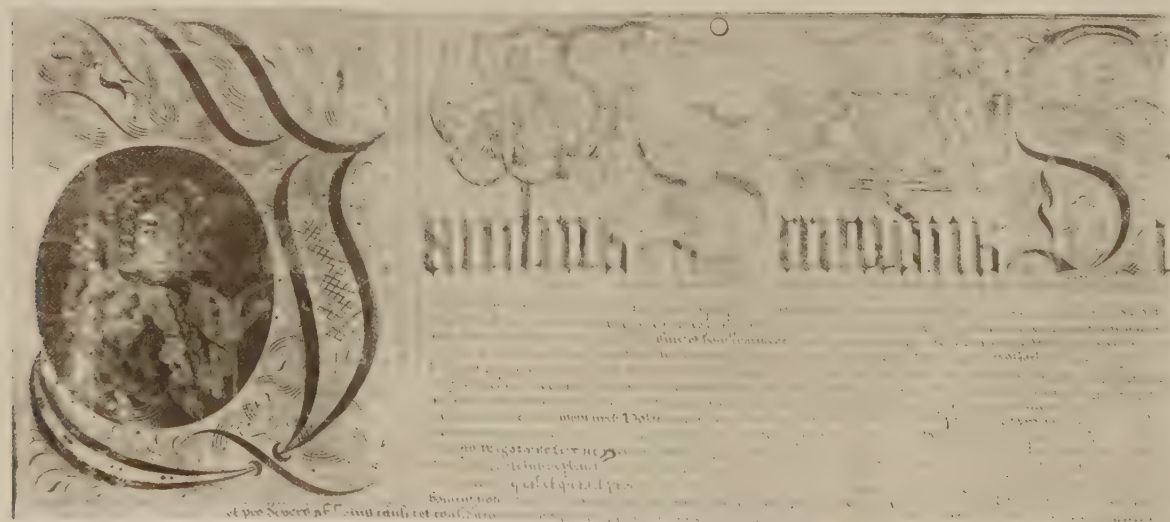
SEAL TO PHILIP AND MARY'S CHARTER



PHILIP AND MARY'S CHARTER TO THE CITY, 1554

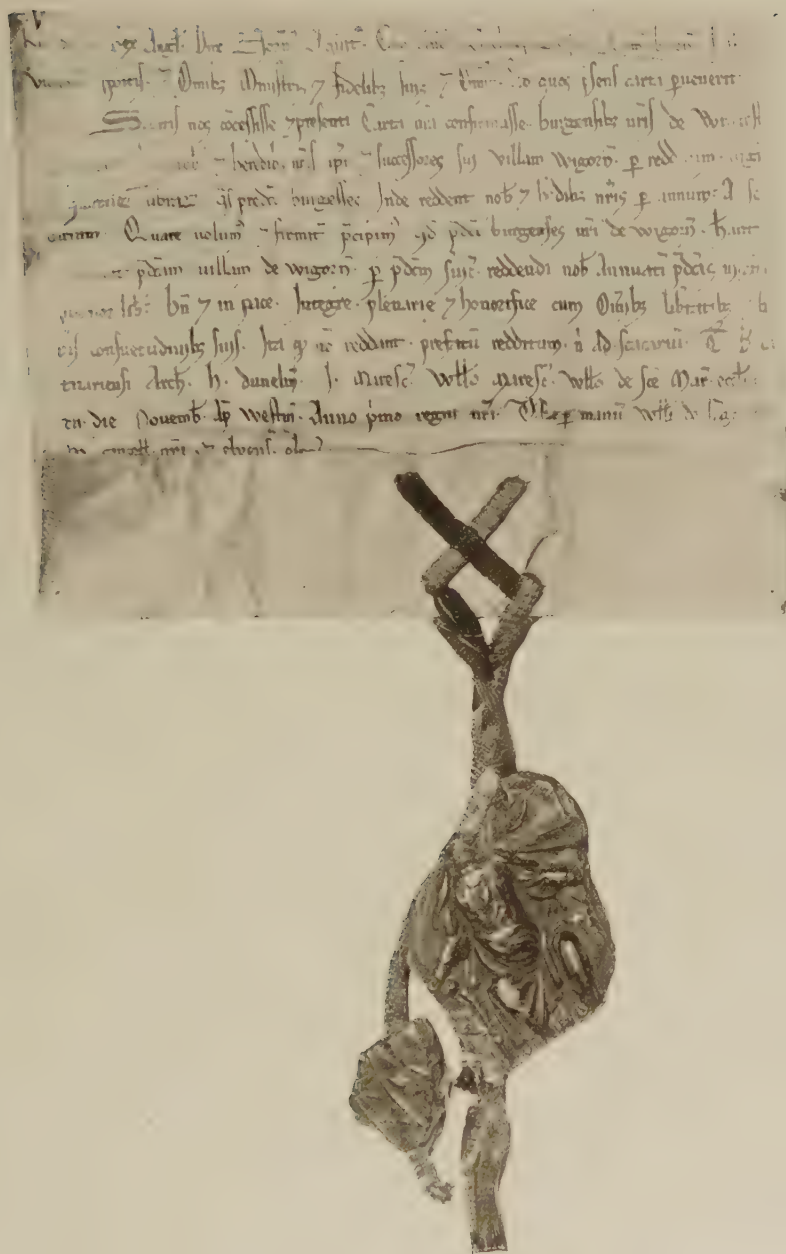
by a ford. This ford was an all-important place, especially to the Goidels, who were the old inhabitants, as by commanding this they were able to keep in check their enemies, the Brythons. So it is presumed that near the head of the ford on the east bank a rude shelter was erected as a watch-place against invasion. It is probable that the shelter developed into a dwelling-place, and so gradually became a small settlement. Very little is known,

however, of the history at this period, or whether the settlement remained quite small up to the Roman occupation. There is no doubt that the Romans held the ford as the one great central route into Wales, and though Worcester was never a Roman station, or even on any Roman road, but merely a group of huts at the intersection of two important tracks, still the Romans occupied it, as the discovery of coins, pottery, and fragments of buildings goes to



JAMES THE SECOND'S CHARTER

The City of Worcester



THE CITY'S FIRST CHARTER, 1189

prove. The place was not known by any name at this time, and it was only in the seventh century that the first trace of a name appears. This was "Wigeran," or "Wiogeranceastre." Mr. Willis-Bund is of opinion that matters remained up to this period as they had been from the first, and that it was only due to the determined effort to set up Christianity in the county which caused things to alter. Monks at this time were sent out from Whitby as missionaries, and these went north, south, east, and west. The river Severn was the boundary of the missionaries' work in the west, as they soon discovered that the

most convenient spot or centre for their priests was the ford into Wales. Gradually there developed here a Saxon monastery, from the fact that priests came to reside, and as the number of the priests increased, it was found necessary that someone should be appointed in authority over them. Thus a monk from Whitby was sent in the last quarter of the seventh century as Bishop of Worcester.

From this time onwards the place developed, houses and churches were built, and the monastery had lands, tithes, fisheries, and other possessions given to it. Naturally the attention of Welsh and Irish pirates and

robbers was soon turned to a town which had become rich in treasure, and as a result the raids on the town were incessant. At length, at the end of the ninth century, King Alfred granted permission for the town to be protected by encircling walls, and these remained until the eighteenth century. The houses at this period, when the walls were built, were all of wood, and owing to this the town suffered frequently from fires; in fact, the city appears to have suffered from fires for a considerable number of years, when, doubtless, much treasure was lost.

It was not till 959, when Bishop Oswald came, that Worcester began to advance. He turned the Saxon monastery into a Benedictine house, and he obtained a royal charter from Edgar granting the bishop complete civic jurisdiction over a large tract of Worcestershire. Administering both ecclesiastical and civil jurisdiction from Worcester, the town became an important centre of local government, while the sheriff (the Crown officer) had his headquarters in Worcester. It is also interesting to know that at this early period there was a mint in the town. Fighting and fires during Stephen's reign did enormous damage to the town, and for centuries, in fact, Worcester seems to have suffered fearfully from continual rebellion and fighting. It was, however, Henry II. who set himself the task of reducing the line of the Severn to obedience, and while at work on this he resided in Worcester. Its importance as a town was fully established, and it was in 1189 that this monarch granted the town its first charter. This charter was confirmed by John, Henry III., and other sovereigns. Philip and Mary also granted a charter in 1554, which declared Worcester to be a city by itself, and incorporated the citizens by the name of "the bailiffs, aldermen, chamberlains, and citizens of the city of Worcester." James I. in 1622 confirmed all previous charters, and constituted Worcester a county by itself. This was the governing charter until 1835. Like all Corporations, Worcester has its insignia, charters, seals, and some plate. As to when the use of insignia, such as maces, swords of state, mayors' chains of office, and other emblems so often seen in connection with civic state, came into being, it is not very easy to fix exact dates.

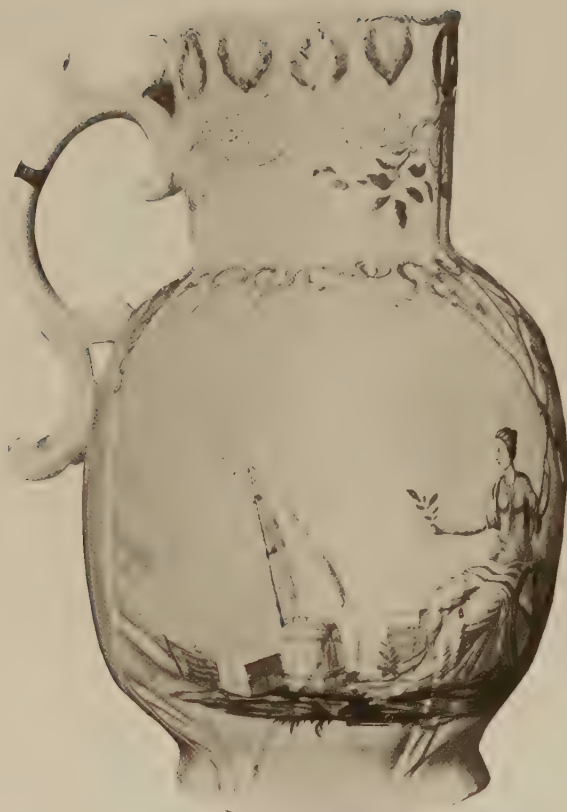
One of our greatest authorities on the subject of insignia, the late Mr. Llewellynn Jewitt, whose researches on the subject have been so admirably embodied, edited, and completed with additions by Mr. W. H. St. John Hope in two volumes—*The Corporation Plate and Insignia of Office*, published by Bemrose & Sons Ltd.—throws as much light as can be gained on the subject. In addition to the various insignia I have mentioned, it would seem that in

addition to maces, staves of various forms, some dating back to very early days, are still preserved. There were also caps of maintenance, silver and other oars, the latter being emblems of the maritime jurisdiction vested in the Corporations. There were also waits' badges and chains worn by the minstrels of the town, but these have long since been out of use, and are now merely kept as interesting, and often very beautiful, specimens of the silversmith's craft. Then, too, Burghmote horns, by means of which the town councillors were summoned to "motes" or meetings in mediæval times, are amongst the most interesting of the collections. In some towns the council were called together by ringing of bells, and at Worcester the meetings were announced by tolling from the church belfry. But there is no doubt the "horn" is the oldest and original means by which the city fathers were summoned, and this mode dates back to Anglo-Saxon days.

Other objects to be found in Corporation collections are gauges, arms and armour (such as there is at Worcester), and standard weights and measures, while at Bodmin there is an ancient ivory coffer; at Aldeburgh a brass stirrup; at Chichester a mayor's lantern; silver trumpets at Bristol; and the well-known snap or dragon at Norwich. There are also state chairs at Coventry, Lincoln, Northampton, and chairs used by royalty when visiting the town, which are kept and treasured, as is the handsome one at Worcester. Flags and banners are also to be found, relics of municipal pageantry, while the silver racing bells at Carlisle, which were the form prizes first took for horse-racing, the oyster gauge at Colchester, and the city purse of London, gave some sort of concrete idea of the variety of old-time customs. All these emblems are of very great interest, for all had their meanings and uses, many of which customs have long since died out. Worcester possesses two swords of state, four maces, a mayor's chain, and a badge, and the common and other seals. There are also several charters, silver badges with the city arms on, worn on the right arm of the mayor's two officers, who carry staves with silver heads. The Corporation also possess several very valuable pieces of plate and china, though one would naturally expect to find a large collection of the latter considering that Worcester is world-famed for its celebrated porcelain works, which date back to 1751. I have no sort of idea what the Corporation in the fourteenth and fifteenth centuries possessed as regards plate or treasure, but they, like so many other Corporations, parted no doubt with beautiful old cups and tankards in order to purchase maces and modern plate, which could in no way compare in artistic beauty and design with those of the fifteenth and sixteenth centuries. That Worcester possesses two extraordinarily fine silver embossed



A VIEW OF WORCESTER
FROM AN OLD ENGRAVING HANGING IN THE GUILDHALL



WORCESTER CHINA JUG

flagons and a hanap is owing to the gift of Mr. Richard Woof, F.S.A., at one time town clerk, who resigned in 1874, and bequeathed to the mayor and Corporation in 1878 these fine examples "to be used on such civic occasions as they may deem suitable, it being my wish that these valuable vessels, which were part of a public presentation to me on my resigning the office of town clerk of Worcester, in which I endeavoured faithfully to serve that city, shall be retained by the municipal authorities in memory of my humble public endeavours." These pieces of plate I shall hope to give illustrations of in another issue, with a full description of them.

Taking the insignia in their order, the sword of state comes first. The sword of state as an emblem of municipal authority is a very ancient one, though there is no record of one in any English town before the reign of Edward III. The privilege of having a sword carried before a mayor was granted to but few, the mayor of London being the first to receive the honour. In some of the cities the swords were the gift of the king, whilst others were privileged by charter to use them. After the seventeenth century no further charters were granted, though swords were

given by individuals occasionally. In the year 1622 Worcester possessed a mayor, recorder, six aldermen, a sheriff, town clerk, four auditors, two chamberlains, etc., with a swordbearer, four sergeants-at-mace, and a water-bailiff. The sword then in use is of sixteenth-century date, and has a pear-shaped pommel with quillons swelling out at the terminals. The grip is bound in leather, and on the scabbard of black velvet is a shield of arms. It is now the mourning sword, and not in very good condition. How the Corporation came to possess this sword I am unable to trace, though it was probably bought.

The principal sword is one of later date (1690), and is a very imposing-looking weapon measuring 4 ft. 5 $\frac{3}{4}$ in. in length. It has a silver-gilt hilt, and on the pommel are the city arms. The guard is ornamented with figures of Justice, fruit, and flowers, and in the centre are the arms of William III. The blade



FRONT VIEW OF JUG, SHOWING THE ARMS OF THE CITY

The City of Worcester



WORCESTER CHINA COMPOTE

is also engraved with the royal arms of the same monarch, and those of the city. The scabbard is covered with crimson velvet with silver-gilt locketts. The first bears the city arms; the second the arms of William III.; the third the letters G. R. in monogram, and below, on one side, "Samll Taylor Esq^r Mayor 1732," and on the other side, "J. Saunders, Sheriff 1732"; on the fourth and fifth are the city arms; on the sixth the royal arms; and on the seventh and eighth figures of Justice. The chape bears the city arms surmounted by a figure of Justice. The maker's name is Peter English, and his mark a king's head crowned in profile to the left. The arms of the city as given in the Visitation of 1569 are *quarterly sable and gules a triple-towered castle argent*. In the later visitations of 1632 and

1682 a second shield is given—*argent a fesse between three pears sable*. Thus Worcester was empowered by charter of James I. to have a sword-bearer and "one sword in the sheath, and in comeliness and beauty as it shall please the mayor," which was to be carried whenever it hath been customary in times past for the maces to be borne before the bailiffs. The actual number of swords of state in England and Wales is forty-six, distributed amongst thirty-one cities and towns. Of these only ten cities have more than one sword, Worcester being one. Swords, being symbolical of certain jurisdiction derived from the Crown, should bear the royal arms like the mace, but no sword, unless given by the king or granted by royal charter, should attempt to carry the royal arms.

The maces, of which there are four belonging to



TWO WORCESTER CHINA PUNCH-BOWLS

MADE BY FLIGHT AND BARR, 1792



INTERIOR OF WORCESTER BOWL WITH PORTRAIT OF GEORGE III.

Worcester, are all silver, and of the same pattern. These, under the following order of December 19th, 1760, were purchased:—"Ordered that the Chamberlains with the approbation of the Mayor and Justices Do Exchange so much of the old Plate and Maces belonging to this City as will purchase new Maces, and that the same be provided with all convenient speed." This, then, is where some of the old plate went, viz., in assisting to purchase new maces, which, in my opinion, are far from being the most attractive I have come across. They are $27\frac{1}{2}$ inches long, and have plain shafts, divided midway by a knot. The heads are urn-shaped, and have the city arms on one side and the royal arms on the other. The crown is clumsy, while the cap almost fills up the spaces under the arches. These maces are therefore partly made up from older ones, and possibly parts of the metal date back to the reign of Edward IV.,

as it would appear maces were borne, according to an old indenture, in 1462. In this indenture, made "betwene the prior and convent of the monasterie of the Cathedrall Church of our Ladie of Wyre-
cester on the oon parte and the bailiffes and comonaltie of the Cytie of Wyre-
cester on the other parte . . . ye saide prior and convent have gyven
lycense and graunted to ye saide bailiffes and comonaltie that the saide bailiffes and theyr successors
of the seyd cyttie . . . shal have thyer maces
borne before them by their serjeaunts when they
comyn in the seyd monastrie and Cathedrall Church."
This privilege was granted by the prior and convent in return for being allowed by the citizens to lay
water-pipes through civic territory from a well at
Henwick to the monastic conduit. It would be inter-
esting to know what these early maces were like, and
whether they were the same ones where James I. in



"LES DEUX AMIES"

BY AND AFTER J. R. SMITH



INTERIOR OF WORCESTER BOWL WITH PORTRAIT OF QUEEN CHARLOTTE

his charter grants leave to appoint four sergeants-at-mace, who "shall bear maces silvered and gilded, and with the sign and arms graven and decked of this our realm of England." These maces, it further adds, are to be carried before the king, his heirs, and his successors by four aldermen, and before any other member of the royal family by the mayor and three of the aldermen. The chain of office of the mayor is a somewhat solid and massive affair of gold, consisting of a number of oblong links. The badge has in enamel the city arms encircled by diamonds, with the motto, "Civitas in Bello in Pace Fidelis." These were given to Mr. A. C. Sheriff, mayor in 1864, to be worn by himself and his successors. There is nothing to be said further regarding the chain, except that Messrs. Hunt & Roskell, who made it, might easily have found a design for a lighter and more artistic collar of office. I am inclined to think that much too

great importance is made in regard to mayoral chains. These in reality have no especial significance, and any town or mayor is at liberty to assume them, and select any sort of pattern, no matter how hideous and vulgar that may be. Swords of state, caps of maintenance, and maces all have their significance, and their origin is extremely ancient. But chains are merely personal adornment, and mark out the wearers as being persons in some sort of official position. In early days it was the custom for every person of any dignity to wear a chain; but in time even this went out of fashion, though the custom survived among persons of official dignity. Very few mayors' chains were worn before the eighteenth century, and the first worn was bequeathed by Sir John Alen in 1545 to the Lord Mayor of London. This chain was a knightly collar of SS bestowed on him by his sovereign, and consequently he had no right to dispose of it to be



CHAIR OF STATE USED BY QUEEN VICTORIA WHEN AT WORCESTER

worn by a lord mayor, or, in fact, anyone. This collar is still kept, and is thought to be the oldest collar of SS now in existence. Certain it is, however, that the first collars worn by mayors were simple and in good taste, which is more than can be said of a great number of the modern affairs, which, in many cases, are bedecked with tablets, shields, monograms, dates, names, and devices, all of which help to make them look clumsy. Worcester possesses several seals, such as the Common Seal, Statute Merchants', Mayor's Seal, and Clothworkers' Company. There are also several old wax impressions of seals of great interest attaching to various charters. These latter are, of course, state seals of various reigns, of one of which I give an illustration. It, happily, is in good preservation, though I so often find these valuable old impressions are broken or cracked, and

in some cases almost gone altogether. A great deal might be written on the subject of seals, for from earliest times they have been of great importance, especially in those days when by no means everyone was able to write. The seal then took the place of a signature. At any rate, cities and towns have had a prescriptive right, since their days of corporate existence, to the use of a common seal, which they are at liberty to break or change as they will. Exeter, for instance, has its seal dating back to 1180; Ipswich to 1200; while the Southampton, Gloucester, Oxford, Canterbury, Pevensey, York, Winchester, Scarborough, London, Wells, Carlisle, and Salisbury seals all date from the commencement of the thirteenth century. These were mostly round, and in important towns were double, formed of two dies or matrices, called the seal and counterseal.

The City of Worcester

The object of the counterseal was to prevent improper or fraudulent removal of an appended seal to another document. The device for seals of maritime towns was usually a single-masted ship of the period, with furled sail and manned. Inland towns such as

inhabitants to put round the town for their protection in the ninth century. It will be noticed that the cross at the commencement of the legend is the cross on the top of the steeple. It is a very interesting old seal, and probably came into use about the



SCOLD'S BRIDLE FOR WOMEN

THE GAG FOR THE MOUTH IS MISSING

Worcester displayed a building, castle, tower, or gateway. Later on a shield of arms was adopted, while figures of saints, plants, heads, and birds were introduced; but very few seals have now counterseals. The matrices have generally been of latten or brass, or copper-gilt, though in some of the wealthy cities silver was used. The common seal of Worcester is of late twelfth-century date, and is circular, $2\frac{1}{2}$ inches in diameter. It is of latten, with a loop at the top for suspension, and there can be little doubt it is one of the very earliest of all city seals. The device represents a church or cathedral inside a wall, evidently the city wall, which King Alfred permitted the

time the first charter was granted to the town by Henry III. If so, this would be in 1189, though it is said the "Faithful City" of Worcester was constituted a city by Wolhere, King of Mercia. Now, Mercia was the last formed of the kingdoms into which the Saxons and Angles divided England after the conquest and expulsion of the Britons, and occupied the central part of England. According to this, Worcester was a city in the fifth century, though I am inclined to believe there is not much evidence to support the statement. The bailiff's seal of equal date with the common seal has disappeared, but was circular, $1\frac{1}{4}$ inches in diameter, its device consisting

of an embattled gatehouse with closed doors between two plants or trees, and a moon and star above. It must have been very similar to the Statute Merchants' seal, which was granted with the charter of Richard II. in 1395. This charter empowered the city to take recognizances under the statute of Acton Burnell, and this was confirmed by charter of James I. The Corporation's matrix now in their possession is of a later Statute Merchants' seal, with the date 1654. It is $1\frac{1}{6}$ inches in diameter, and has an embattled gateway with closed doors between two hop plants. The mayor's seal has two city shields combined. It is oval in shape, and of silver, $1\frac{1}{8}$ inches long, and bears on an elaborate cartouche the castle, as in the older arms, and the later arms on a canton, these latter being *argent a fesse between three pears sable*. The translation of this heraldic language means: *argent*, the shield or background is silver; a *fesse* means a broad band crossing the shield horizontally, and possessing the third part of it; the three pears speak for themselves, while *sable* shows that they are black. This part of the seal appears on one end of the double silver seal of the Clothiers' Company, whose arms,

impaling those of the Weavers' Company, appear on the other end. The company's seal dates possibly to 1590, when Elizabeth granted a charter to the "misteryes or faculties of weavers, walkers, and clothiers."

The study of heraldry is most fascinating, and, once mastered, helps enormously to add to the interest in either seeing or reading about old arms, which, no doubt, had far greater meaning and importance than most of us to-day can estimate. In this century it is quite common to find those families who have every right to use arms or crest doing all they can to hide the fact. On the other hand, one finds those who have little if any sort of right to use those emblems (which at one period were so much in use—and for a good reason) making a display on all their newly-acquired possessions, and to a degree which, no doubt, has caused those truly entitled to bear arms to recede into the background. Crests and arms belong to another and bygone day. To-day they mean nothing, though the *nouveau riche* appear to think the acquisition of such to be absolutely indispensable to wealth and respectability.



Old Furniture

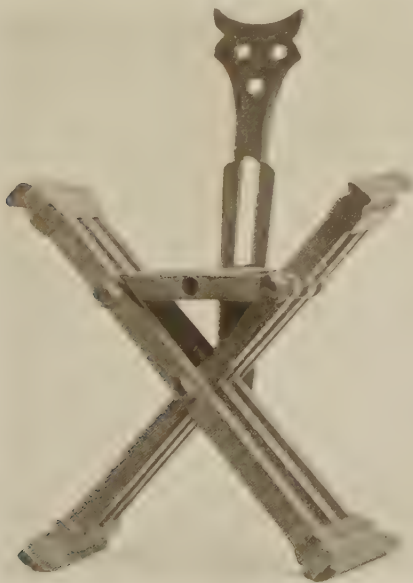
Dr. Albert Figdor's Collection of Dolls' Furniture, Vienna Part II. By Amelia S. Levetus

CHAIRS, like bedsteads, have a peculiar history, and a most interesting one it is too; but here is hardly the place to discuss it. Those in Dr. Figdor's collection are of three nationalities—Italian, Dutch, and German. No. xviii. (8 cm.) shows two folding, or, as they are called in Germany, "scissors" chairs. They are of Italian descent, though it is probable they were brought into existence in Nuremberg, Augsburg, or perhaps even in Ulm. It must be remembered that there was a high-road from Italy to Germany from the earliest times, and these countries were in close connection with one another. The arts and crafts of one nation found their way to other lands, and the forms of the Italian furniture were not unknown to the Germans. Nos. xix., xx., xxi., and xxii. are all beautiful specimens of Italian forms, though we do not know their exact origin. No. xxiii. is Italian, and probably of the early seventeenth century, or perhaps even late sixteenth. Arm-chairs were fairly frequent at that

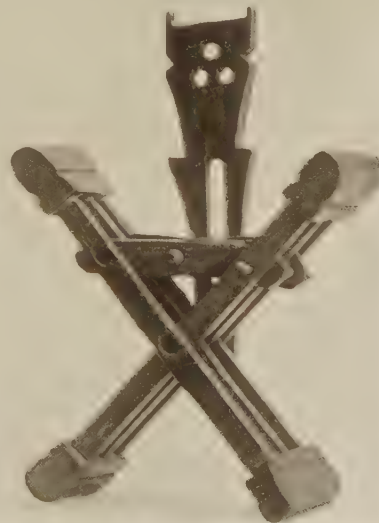
time. The Dutch chair (No. xxiv.) is exactly like one to be seen on an engraving by Van Ostade, representing little girls playing with their dolls and other toys. It bears a curious resemblance to the Buckinghamshire chair. No. xxvi. is of Dutch origin. Nos. xxvii., xxviii., xxix., xxx., and xxxi. are German, and all date from the sixteenth century. All these chairs are perfect in design and construction, and alone would help us to gain an idea of the forms in vogue in the three different countries at one and the same period. They, like all the other objects here reproduced, have laughed at three hundred years of wear and tear.

Height of Chairs:—No. xix., 10 cm.; No. xx., 8 cm.; No. xxi., 10 cm.; No. xxii., 9 cm.; No. xxiii., 18 cm.; No. xxiv., 9 cm.; No. xxv., 8 cm.; No. xxvi., 9 cm.; No. xxvii., 8 cm.; No. xxviii., 9 cm.; No. xxix., 8.5 cm.; No. xxx., 9.5 cm.; No. xxxi., 10 cm.

The bird-cages (No. xxxii., which measures 8.7 cm. by 10.5 cm., and No. xxxiii., which measures but 5 cm.



No. XVIII.—DOLLS' FOLDING CHAIRS



ITALIAN



Nos. XIX. AND XX.—DOLLS' ARM-CHAIRS

ITALIAN



Nos. XXI. AND XXII.—DOLLS' ARM-CHAIRS

ITALIAN

EARLY SIXTEENTH CENTURY

Dr. Albert Figdor's Collection of Dolls' Furniture

by 6 cm.) tell their tale of children's love for birds. In the old prints the Child Jesus is represented playing with birds—probably the doves, as the emblem of peace. Dr. Figdor has a primitive painting on wood by some unknown artist of the end of the fifteenth century, descriptive of the Child in His cot eagerly watching the angels coming to and fro and bringing Him toys from heaven, while the Holy Mother is seated near Him with a porringer containing the food she has prepared for her infant Son. There does not seem to have been much change in the form of bird-cages since these here reproduced were made. There is a fine sentiment in the carving on that



NO. XXIII.—DOLLS' ARM-CHAIR ITALIAN
LATE SIXTEENTH CENTURY

of No. xxxii. It is accurately done, evidently with love, and here, too, as in the other toys, much individual feeling has been shown in the forming of them. No. xxxiv. (7 cm. by 8 cm.) shows us a mangle, No. xxxv. (height, 11 cm.) is a screw mirror, both in their way well expressed, and showing true feeling for methods of work and material in which to express it.

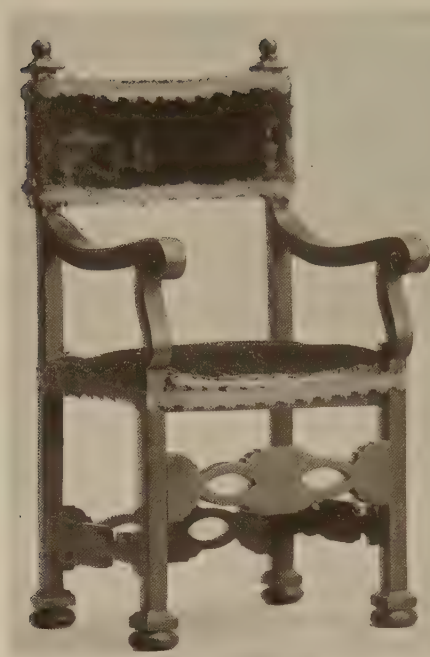
There are many other articles of wooden furniture in Dr. Figdor's collection, all of them bearing on their face the impress of time and that creative impulse so characteristic of those ages when man evidently delighted in his work, for nothing seems to have been



NO. XXXIV.—DOLLS' MANGLE



NO. XXXV.—DOLLS' SCREW MIRROR SOUTH GERMAN, 1550-1600



No. XXIV.—DUTCH ARM-CHAIR
SIXTEENTH CENTURY



No. XXV.—GERMAN ARM-CHAIR
SIXTEENTH CENTURY



No. XXVI.—DUTCH ARM-CHAIR
SIXTEENTH CENTURY



No. XXVII.—GERMAN CHAIR
SIXTEENTH CENTURY



A Childers del et sculp

THE PARACHUTE

Published Sept^r 1786 by Jane White N^o 10 Little Newport Street



No. XXVIII.—ARM-CHAIR
COVERED WITH GOBELINS TAPESTRY

No. XXIX.—CHAIR
UPHOLSTERED IN RED VELVET

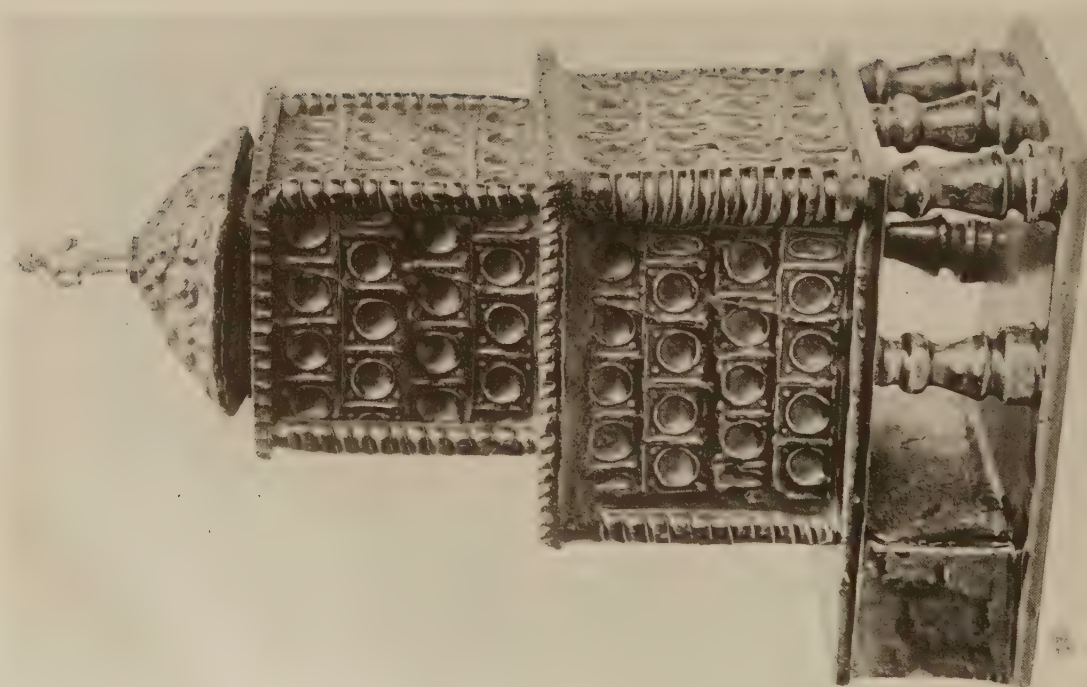


No. XXX.—CHAIR
MOUNTED WITH STAMPED LEATHER

No. XXXI.—CHAIR
UPHOLSTERED IN RED VELVET



No. XXXVII.—BLACK GLAZED STOVE
GERMAN
CIRCA 1550



No. XXXVI.—GREEN TILED STOVE
GERMAN
SIXTEENTH CENTURY

Dr. Albert Figdor's Collection of Dolls' Furniture

too trivial, nothing too small, for him to give of his best. This may also be gathered by a study of the two stoves, No. xxxvi. (height, 26 cm.) and No. xxxvii. (height, 28 cm.). The stove is still a paramount necessity in continental countries, now as then; naturally the dolls' house must be furnished with them. Each room has its own. No. xxxvi. is of a fine deep-green colouring. It is well built, and is almost identical with such now found everywhere in the homes of the peasants in South Germany and the Austrian provinces. The glazing is exceptionally fine and lustrous. We do not know who the maker was, but he must have been in his way a fine artist. No. xxxvii. has another interest, inasmuch as it was not primarily made for a dolls' house, but to serve as a model for larger ones. It is black, the decoration being in gold. Notice the fine architectural stories above, meant evidently to resemble a house with its windows, gables, and pointed roof. The lower part bears on two of its columns the date 1550 and the



NO. XXXIII.—BIRD-CAGE
CIRCA 1600

GERMAN

work, the same rare quality of workmanship and feeling for design which the craftsmen of those days showed in all their productions, large and small, at a time when machinery was unknown, when man—and woman too—could pause at work, regard it attentively, have an eye for every detail, and take real pride in all he undertook. Everywhere the same efficiency is shown. The standard aimed at was a high one. The craftsman gave, as it were, of his very self. And surely those who made these things must have loved children. How otherwise could they have spent so many hours of patient labour on these objects destined for their pleasure. Toys were something real to the children, things which initiated them into a greater world. By the possession of small articles, perfect in their workmanship, they were trained to seek for perfection in larger things, trained to a sense of refinement and beauty. Such toys as these in Dr. Figdor's collection will help us to reconstrue the lives of the children, at least of the



NO. XXXII.—BIRD-CAGE

SOUTH GERMAN

CIRCA 1600

letters H.G.D. Two of the sides are ornamented with relief medallions of the Emperor Charles the Fifth, who is wearing the famous cap now in the museum in Cluny, without which he never appeared in public. The other two sides show the arms of the family of Nassau-Zweibrücken, for whom the stove was, no doubt, especially made.

In all these toys there is shown the same love of

more favoured class; take us back to those little girls in Ulm, more than three hundred years ago, when they spent happy hours in orderly amusement playing with their dolls' toys and furniture, and so carry us on throughout the generations of other little girls who were to find enjoyment and pleasure in the same things as their mothers and grandmothers had done before them.

FIG. 1
OLLA OF
SPHEROID
FORM



1

FIG. 2
BOWL OF
SEMI-
GLOBULAR
FORM



2

FIG. 3
SHALLOW
BOWL



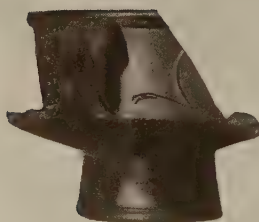
3

FIG. 4
UPRIGHT
VASE WITH
PEDESTAL
FOOT



4

FIG. 5
FRAGMENT
OF TWO-
HANDLED
CUP

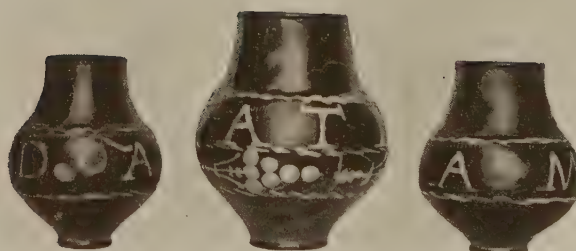


5

FIG. 6
GOBLET,
VASE AND
JUG



6



7

FIG. 7. THREE GOBLETS, TWO WITH THE LETTERS "DAMI"
AND ONE WITH THE WORD "VIVATUS"

No. I.—RED GLAZE WARE MANUFACTURED AT LEZOUX

Pottery and Porcelain

"The Roman Pottery in York Museum"

By Thomas May, F.S.A.Scot.

Reviewed by George Clinch

A WORK of unusual and undoubted importance dealing with Romano-British pottery and Roman pottery found in Britain lies before us. This is a recent publication by Mr. Thomas May, F.S.A.Scot., on *The Roman Pottery in York Museum*. It deals in a scientific manner with objects which many collectors value, but perhaps it specially appeals to the museum curator who desires to understand the real significance of the objects in his charge, and to classify, arrange, and label them with scientific precision and accuracy.

It is a well-known fact that potsherds are to the antiquary what fossils are to the geologist. Pottery fragments are practically indestructible, and incapable of losing their characteristics either of form or fabric. It is not remarkable, therefore, that so much care and attention should have been paid to

fragments, whether prehistoric, Roman, or mediæval. It is certain that in the future antiquaries will need to pay even closer and more minute attention to the subject. Every feature of shape, colour, ornament, or paste has its value in helping to determine age, *provenance*, culture, skill, and a dozen other points as to the remains of antiquity and the people associated therewith, whose traces are found

from time to time in different parts of the country.

It is precisely in this minute and intimate kind of research that Mr. May's work will prove so valuable. He writes with moderation and restraint. His book is the result of great knowledge and extensive experience. He brings to his task a freshness of observation and a keenness of perception only rarely found in the enthusiastic worker.



No. III.—LARGE TWO-HANDLED NARROW-NECKED OLLA

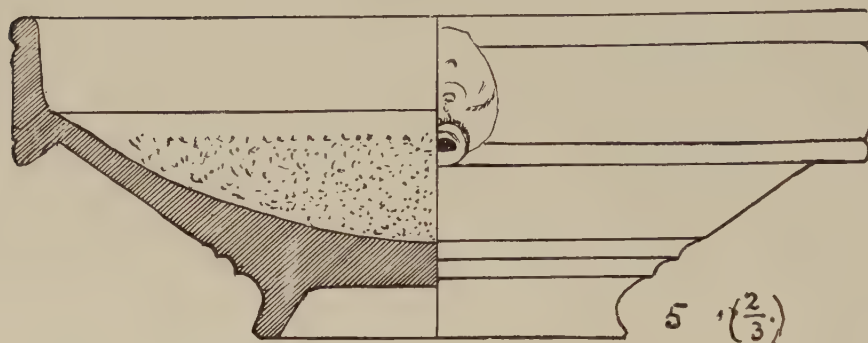


FIG. 4. FRAGMENT OF OLLA

FIG. 5. MORTARIUM

NO. II.—RED GLAZE WARE MANUFACTURED AT LEZOUX



8

NO. IV.—LARGE NARROW-NECKED OLLA



9

NO. V.—PEAR-SHAPED OLLA

“The Roman Pottery in York Museum”

To take a single example. It has been held by every Romano-British antiquary for more than a century that the fragments of Roman pottery found in such remarkable abundance on the muddy foreshore at Otterham Creek and Lower Halstow Creek mark the site of very extensive Roman pottery works in East Kent. Thomas Wright, in his *The Celt, the Roman, and the Saxon*, published sixty years ago, in dealing with this subject, remarks: “There cannot be the least doubt that it is the refuse of very extensive potteries which existed probably during nearly the whole period of the Roman occupation of Britain, and which not only supplied the whole island with a particular class of earthenware, but which perhaps also furnished an export trade. We find,” he adds, “urns and other vessels precisely similar to the Upchurch ware in considerable quantity among the Roman pottery dug up in the neighbourhood of Boulogne.”

Authority after authority has accepted and endorsed the view which Wright so definitely published, and although in recent years it has been felt that the absence of kilns and the scarcity of wasters (or misshapen pots spoiled in the firing) were unfortunate and disquieting facts, it has remained for Mr. May to face the problem again.* He



10

No. VII.—HONEY POT WITH HANDLES

of deposit which is known to exist near to Tilbury Fort, higher up the river Thames.”

The Romans in Britain imported large quantities of pottery of various kinds from the Continent. For this purpose flat-bottomed ships were employed, and flat, muddy coasts were selected as the places of landing the cargo, because the ships could there lie safely

boldly raises the question as to whether pottery was ever made at Upchurch—at least, whether it was ever made there on anything like the scale indicated by the great accumulation of pottery, both fragmentary and entire, which extends for five or six miles along the foreshore.

Mr. May's opinion is that “the accumulation is a gradual deposit through centuries of breakages during the voyage, and whole vessels dropped overboard while unloading the flat-bottomed ships in which they were imported from the opposite coasts—a kind

upon the mud without much danger of being injured by the waves or tides. This explanation of the presence of whole and broken pottery at Upchurch, at Tilbury, and possibly even at Pudding Pan Rock, off Whitstable, seems sufficient and satisfactory.

The colour of “Upchurch” ware is another point upon which



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No. VIII.—HONEY POT WITH HANDLES

the British Museum (1908), considers that it is extremely unlikely that pottery was ever made on what is now the Upchurch foreshore, but thinks it may have been manufactured at Higham.

* Mr. H. B. Walters, in the preface to his *Catalogue of Roman Pottery in*

there has been much popular misunderstanding, and Mr. May very properly draws attention to it. The antiquaries who lived in the days of Charles Roach Smith attributed the black, grey, and drab colouring to the presence of soot and fine particles of carbon arising from the use of smother-kilns in the firing of the ware. Mr. May points out that this is incorrect. Soot and carbon could not produce a permanent colouring. The substance actually producing it was black iron oxide and ferro-silicate, both of which could be produced naturally in the smother-kilns mentioned.

It will be observed that Mr. May's discoveries and theories are given with restraint and modesty not always found in the pronouncements of modern archaeological authorities. His book, which is primarily concerned with the Roman pottery preserved in the museum at York, really embraces a far wider field, and deals, to a large extent, as the heading of the pages indicates, with Roman pottery found in Britain.

We have rarely read a book of such modest pretension which contains so much in the way of precise and concentrated information, and we cannot help feeling that the author has done himself and his intimate knowledge an injustice by undue compression.

By the courtesy of the author and the Yorkshire Philosophical Society, we have been permitted to use several of the illustrations which adorn Mr. May's book, and the following are a few notes upon them:—

No. i.—(1) An olla of spheroid form with incised pattern in star-like form (Lezoux); (2) a bowl of



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NO. VI.—PEAR-SHAPED OLLA

semi-globular form with incised ornament (Lezoux); (3) shallow bowl of Lezoux fabric; (4) upright vase with pedestal foot; (5) fragment, including base and one handle, of two-handled cup; (6) goblet, vase and jug.

The three vases at the bottom of the figure show:—

(a) A small bulbous goblet with the letters DAMI in white slip; (b) a similar vessel with the word VIVATUS; (c) a similar vessel with the letters DAMI.

No. ii.—(4) Fragment of olla; (5) mortarium, the inside studded with grains of quartz.

No. iii.—(7) Large two-handled olla, ornamented on the shoulder with two

frilled cordons, one above and the other between the handles.

No. iv.—(8) another example without handles and ornament.

Nos. v. and vi.—Two ollæ of more pear-shaped form and without handles.

Nos. vii. and viii.—Honey pots, each provided with handles, not perhaps for carrying, but for the securing of some covering over the mouth intended for the security, either from leakage or theft, of the contents.

In bringing this inadequate notice to a conclusion, it is impossible to avoid the remark that, whilst the contents of the volume are of the greatest value to archaeologists and collectors, a more orderly arrangement, an index, and many more illustrations are desirable, so that everyone interested in the subject, whether expert or elementary students, may quickly and easily grasp the essential facts. It is inconceivable that a second and an amplified and revised edition can be long delayed.





"VENUS DISARMING LOVE"

BY FRANÇOIS BOUCHER

(Collection of Mr. Alfred de Rothschild)

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING (No. 52).

DEAR SIR,—I am sending you a photo of an oil painting of which I should be very pleased if you could give me some information. The date written on the back of the photo is on a piece of paper on the back of the frame of the painting. I may say that we have tried to establish the painter's name, but cannot find a record of the picture anywhere, so thought THE CONNOISSEUR might be able to help.

Oil painting 6 ft. 5 in. by 4 ft. 9 in., entitled *The Banquet of Venus*.

Written on paper on back of frame the following:—

The Banquet of Venus
by Titian Vecellia
1498
in the manner of Giorgione
—*Vide Lights in Art, Venetian School.*

I am, yours faithfully, C. Z. TAYLOR.

VAN DYCK'S "DÆDALUS AND ICARUS."

DEAR SIR,—Where is Van Dyck's large picture of *Dædalus and Icarus* mentioned in Smith's *Catalogue Raisonné*, page 103 (No. 365)? Were there any early copies of this picture made? Who is the greatest present English authority on Van Dyck?

Thanking you beforehand,

I am, dear Sir, yours truly,

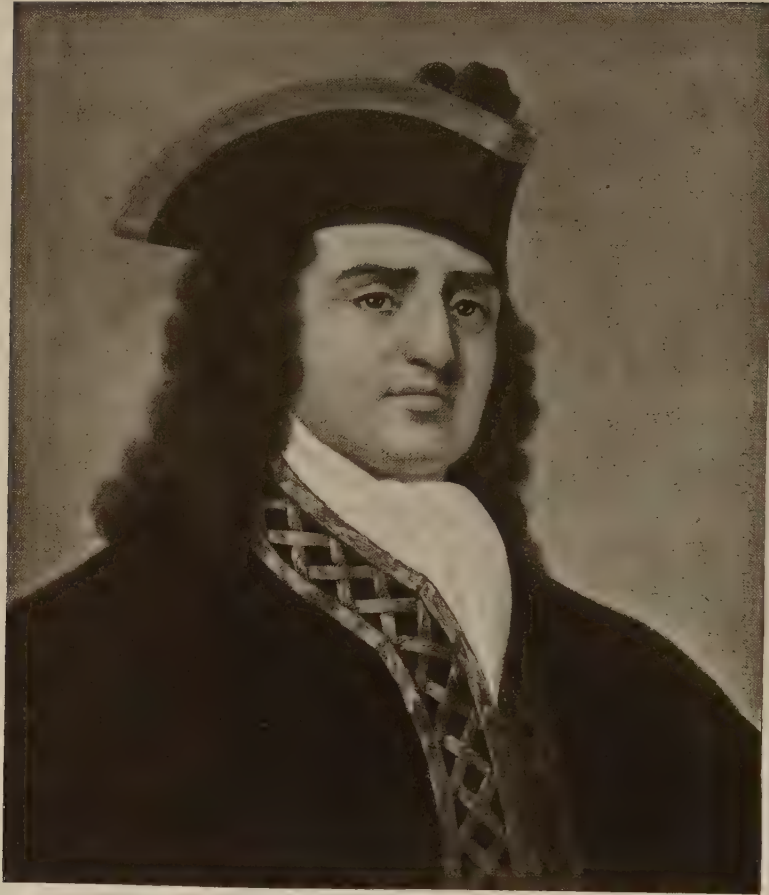
H. (MRS. C.) WILLIS-FLEMING.

UNIDENTIFIED PORTRAIT (No. 53).

SIR,—The accompanying portrait was acquired in India. The late owners have had it over sixty-five years. It was left to them by an aunt, who called it Van Tromp. Neither the subject nor painter have been definitely identified. Some English authorities thought it might be Dutch; but the director of the Rijks Museum recommended research among English naval portraits, as it might be an Englishman serving



(52) UNIDENTIFIED PAINTING



(53) UNIDENTIFIED PORTRAIT

in India about 1710-1730. It appears to bear a powerful resemblance to the Byngs, and notably to Admiral John Byng and Viscount Torrington. Further research tends to show that only the Byngs, Anson, and Warren wore similarly braided tunics. The National Portrait Gallery possesses a small undated print of Anson about 1730 *in this identical uniform*. Through the courtesy of Lord Torrington, I was able to see the Byng portraits at Yates Court. The technique of the picture is, however, more Dutch than English. I have it here in London, and would show it to any readers who desired to see it. Any information you can give me as to the painter or subject would be much valued.

Yours truly,

E. G. P.

LEEDS MEDALLIONS.

DEAR SIR,—It is to be regretted that the appellation "old" must be withdrawn from the Leeds black basalt medallions illustrated in the April CONNOISSEUR. Conclusive evidence has been kindly supplied by a correspondent, who knows the man who made

them. I am informed that the maker sold them as his own productions, but it appears that, as they got on to the market, they have been bought by collectors as being products of the old pottery, and probably dealers have sold them innocently as such. However, this would not have been possible if the maker had stamped them with his own name in addition to the "Leeds Pottery" stamp.

For the guidance of collectors it might be as well to state that the medallions were made in various sizes, also as rectangular plaques, and some black basalt figures have been made. They have also been made in white or cream ware. I understand that the manufacture of the black basalt is now discontinued, but the cream ware is still being produced.

Yours truly,

THE WRITER OF THE ARTICLE.

GRAVES'S "HISTORY OF THE WORKS OF REYNOLDS."

DEAR SIR,—I am very anxious to make an important correction in my *History of the Works of Sir Joshua Reynolds*, and if you will kindly grant me a



(54) UNIDENTIFIED PORTRAIT

little space, it will attain greater publicity in the art world than through any other medium.

On page 442, under the portrait of Lady Harriet Marie Harris, I state "the picture was sold by the Earl of Malmesbury to Charles G. Wertheimer in 1898." This information was given to me by Mr. Wertheimer himself; but I have since found that it is not correct, for the work was never sold, and is still in the possession of the present Earl of Malmesbury. I believe Mr. Wertheimer commenced some negotiations on the subject, but they were never carried out, and the picture was returned to the late Earl, who had decided not to part with it.

Yours faithfully,
ALGERNON GRAVES.

UNIDENTIFIED PORTRAIT (No. 54).

DEAR SIR,—Will you be so kind as to invite the assistance of the readers of *THE CONNOISSEUR* to identify the portrait of the French School of the eighteenth century of which I enclose you a photograph. The painting measures 38 in. in height and 31 in. in width. It has been suggested that it very much resembles the paintings of Hyacinthe Rigaud.

Yours faithfully,
N. E. D.

PAINTING OF "THE GUARDIAN ANGEL" (No. 55).

DEAR SIR,—Herewith I enclose a photograph of a picture named *The Guardian Angel*, the history of which and the artist's name I am anxious to find out. The painting is about 33 in. by 24 in., and is on canvas. Can any of your readers enlighten me?

Yours truly,
C. E. MILLER.

P.S.—It is believed this painting is the work of an Old Master.

UNIDENTIFIED PORTRAIT (No. 40).

SIR,—In the July number of *THE CONNOISSEUR* one of your correspondents wishes information as regards an oil painting illustrated in your Magazine. I send the enclosed photo, which is taken from a very fine Wedgwood portrait of Charles Fox in my possession. I think there can be no mistake about the likeness to your illustration.

MAURICE JONAS.

PAINTING ATTRIBUTED TO RUBENS (No. 56).

DEAR SIR,—I should be very pleased to obtain any information regarding an old oil painting of which I enclose a photograph herewith. It has been in my family many years, and we have always supposed it to be a Rubens. On the back of the canvas, which is very frail, there is a portion of old printed paper,



(55) UNIDENTIFIED PAINTING, "THE GUARDIAN ANGEL"



(56) UNIDENTIFIED PAINTING

ATTRIBUTED TO RUBENS

stating that the picture is a portrait of Helena Fourment painted by her husband, Peter Paul Rubens; but there is no signature visible on the painting. The figures are life-size. The negro's head has a blister over the left eye, as though the canvas had been scorched at some time.

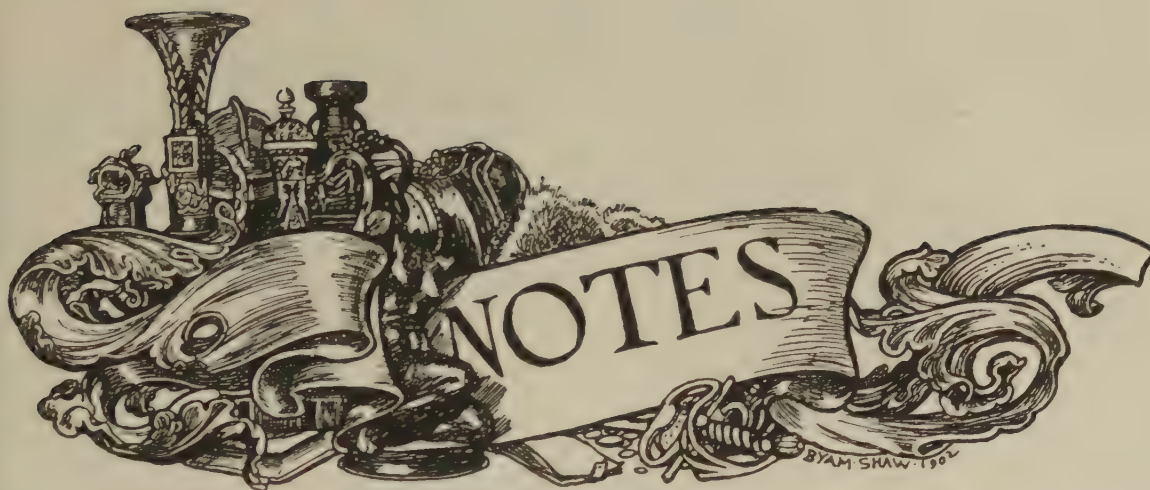
I am, yours truly, E. ROSS.

UNIDENTIFIED PORTRAIT (NO. 37, JUNE NUMBER).

DEAR SIR, — "Unidentified Portrait, No. 37," reminds me of Mrs. Lloyd, whose full-length portrait, face in profile, leaning against a tree, is by Sir Joshua Reynolds.

Truly yours, E. TREVELYAN.





WILLIAM MOSSOP BORN 1751, DIED 1805

medallists. One is a miniature of William Mossop the elder, and the other an oil painting of William Stephen Mossop. By whom these were executed cannot now be ascertained; but as the younger Mossop was the first secretary of the Royal Hibernian Academy, it is conjectured that his portrait was the work of Rothwell. It is now the good fortune of *THE CONNOISSEUR* to give to the world, for the first time, reproductions of these two valuable portraits. Under the circumstances, it is not surprising to find that Mr. McGoogan's lecture proved highly successful.



WILLIAM STEPHEN MOSSOP BORN 1788, DIED 1827

UNDER the auspices of the Department of Technical Instruction, a series of five public lectures with lime-light illustrations has recently been given in Dublin by distinguished specialists, dealing with the more important exhibits in the National Museum of Ireland. Apart from their educative value and the gratefulness with which they have been received, these lectures have resulted in two important finds. While preparing his paper on the two Mossops—father and son—the noted Irish medallists of the later eighteenth and early nineteenth centuries, Mr. Archibald McGoogan, the well-known landscape painter and antiquary, was lucky enough to discover the whereabouts of a grand-daughter of the younger Mossop, a lady who was obliging enough to place at his disposal two unpublished portraits of the noted

Two Recently Discovered Portraits

**Keystones from
No. 4,
Tenterden St.,
Hanover Square**

THE keystones illustrated bear the crest of the Hales family, of Hales Place, Tenterden, Kent. The keystones came from No. 4, Tenterden Street, Hanover Square. The house was evidently built quite at the beginning of the eighteenth century, perhaps by Sir Edward Hales, who was Lieutenant of the Tower under James II., and accompanied him into exile, and was afterwards created Earl of Tenterden by James II. Or it may have been built by his son, Sir John Hales, who owned the property (on which Tenterden Street was built) in 1720. The house and property afterwards was bought by Lord Carnarvon about 1760, who made No. 4, Tenterden Street, his town house. The old deeds, now in the hands of Lord Carnarvon's solicitors, deal more with the land than the actual houses, and we cannot find from them or the old rate books whether the house was ever actually occupied by the Hales family. If descendants of the Hales family exist, they should be interested in the keystones, and also might give us some interesting history of the house.

**Tamworth Castle Millenary
Celebrations**

On July 9th, at Tamworth, Earl Ferrers, in the presence of a large and distinguished company, including



KEYSTONES FROM NO. 4, TENTERDEN STREET, HANOVER SQUARE

eleven mayors of Midland towns and two members of Parliament, unveiled a memorial to Æthelfleda ("The Lady of the Marches"), daughter of Alfred the Great. The memorial stands at the base of the mound upon the

crest of which Tamworth Castle was built. This mound was raised in the year A.D. 913 (exactly one thousand years ago), by order of Æthelfleda, as a bulwark against the incursions of the Danes.

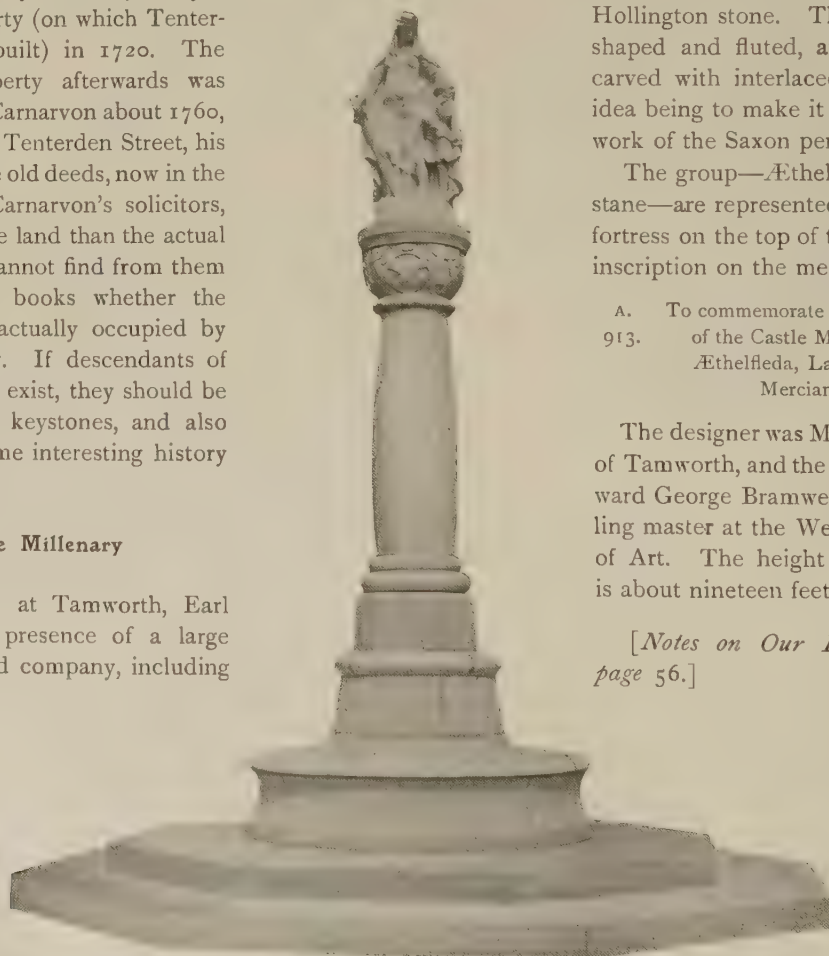
The base of the memorial is of silver-grey Cornish granite. The pedestal and capital are executed in Hollington stone. The shaft is barrel-shaped and fluted, and the capital is carved with interlaced ornament, the idea being to make it suggestive of the work of the Saxon period.

The group—Æthelfleda and Athelstane—are represented as guarding the fortress on the top of the mound. The inscription on the memorial is:—

| | | |
|------|-----------------------------|-------|
| A. | To commemorate the building | D. |
| 913. | of the Castle Mound by | 1913. |
| | Æthelfleda, Lady of the | |
| | Mercians. | |

The designer was Mr. H. C. Mitchell, of Tamworth, and the sculptor, Mr. Edward George Bramwell, R.B.S., modelling master at the Westminster School of Art. The height of the memorial is about nineteen feet from the base.

[Notes on Our Plates appear on page 56.]



STATUE OF ÆTHELFLEDA UNVEILED AT TAMWORTH CASTLE, JULY 9TH
PHOTO J. W. WATERS



THE sales of prints during June, though not productive of many sensational items, included a large proportion of important lots, and prices generally were well maintained. At the two days' sale of the collection of Mr. Horace Stone Wilcox, of Plymouth, at Messrs. Sotheby's on June 5th and 6th, 304 lots realised £962, towards which £126 was contributed by two pen-and-ink studies by Cesare da Sesto, the other principal items being two open letter proofs by W. Whiston Barney, after R. Cosway, namely, *Lords George and Charles Spencer*, £45, and *Lady Caroline Spencer*, £19. Richer fare was provided at Messrs. Christie's on June 9th, when the Early English School was well represented. The lots belonging to the late Walter Behrens, Esq., of Manchester, included first state proofs of *Miss Sarah Campbell*, by V. Green, £168; *The Marlborough Family*, large plate, by C. Turner, £68 5s.; and *The Duchess of Buccleuch and Daughter*, by J. Watson, £35 4s.; and *Mrs. Pelham Feeding Chickens*, by W. Dickinson, only state, £367 10s., all after Sir Joshua Reynolds. Amongst the anonymous properties a set of the thirteen *Cries of London*, after F. Wheatley, R.A., printed in colour, and with broad margins, realised £997 10s. For purposes of comparison it may be mentioned that on June 23rd—also at Messrs. Christie's—10 of the ordinary impressions, in bistre—*Knives and Scissors*, *Old Chairs to Mend*, and *Hot Spiced Gingerbread* being missing—brought £75 12s. After Morland there were a number of impressions printed in colours, of which the following may be singled out:—By W. Ward, *Blind Man's Buff*, £136 10s.; *Juvenile Navigators*, £73 10s.; *The Last Litter* and *The Hard Bargain*, £168 the pair; *The Turnpike Gate*, £126; *The Warrener*, £99 15s.; and *The Shepherds*, £99 15s. By P. Dawe, *Children Fishing* and *Children Gathering Blackberries*, £273 the pair. By J. R. Smith, *The Story of Letitia*, set of six, £262 10s., and *Christmas Gambols*, together with the companion plate *Christmas Holidays*, after J. R. Smith, both engraved by the last-named, £346 10s. Other proofs in colour included *Miss Farren*, after Lawrence, by F. Bartolozzi, £388 10s.—an impression in bistre brought £30 9s.; *Master Lambton*, after the same, by S. Cousins, £168—a proof before the title in black brought £105; *Miss Farren*, *Mrs. Siddons*, and *The Duchess of Devonshire*, by Bartolozzi and Tomkins,

after Downman, £189; *Maternal Love* (Mrs. Morgan and child), after Russell, by P. W. Tomkins, £96 12s.; *Morning and Evening*, after W. Hamilton, by Bartolozzi, £157 10s.; *Mrs. Fitzherbert*, after Cosway, by J. Condé, £89 5s.; *Louisa*, by and after W. Ward, £73 10s.; *The French and English Firesides*, a pair after Ansell, by P. W. Tomkins, £115 10s.; *The School Door* and *The Cottage Door*, after Wheatley, by G. Keating, £141 15s.; *The Sailor's Orphans*, after Bigg, by W. Ward, £71 8s.; *Mrs. Duff*, after Cosway, by J. Agar, £52 10s.; and *The Milk-Woman and Woman taking Coffee*, by L. Marin, £157 10s.

Among the impressions in monochrome, not already recorded, the highest price was obtained for a proof before any inscription of W. Ward's plate of *The Frankland Sisters*, after Hoppner, which realised £997 10s., a good price, but only two-thirds of the record. Other lots that should be mentioned included *Lady Mildmay*, after Hoppner, by W. Say, open letter proof, £273; *Edmund Burke*, after Romney, by J. Jones, £94 10s.; *Colonel St. Leger*, after Hoppner, by G. Dupont, £94 10s.; *The Promenade at Carlisle House*, after and by J. R. Smith, £105; *William Pitt*, after Lawrence, by C. Turner, proof before letters, £50 8s.; and *Lady Taylor*, after Sir J. Reynolds, by W. Dickinson, impression with uncut margin, £57 15s.

Messrs. Puttick's sale on June 13th was wholly of modern engravings, and on the whole the prices were moderate. The following were among the original etchings sold, all being signed proofs. Andrew F. Affleck, *Monastery of St. Jerome*, Bellem, £4 5s.; and *Toledo*, £5 10s.; Frank Brangwyn, *Breaking up of the "Duncan"*, £13 2s. 6d.; and *Cannon Street*, £12 1s. 6d.; Hedley Fitton, *Via del Girolam*, £11 11s.; *Aisles of Chartres*, £17 17s.; *John Knox's House*, Edinburgh, £13 13s.; and *St. Andrew's Castle*, £10 10s.; Alex. H. Haig, *The Cathedral of Cefalu*, £10 10s.; *The Church of San Francesco at Assisi*, £15 15s.; and *Burgos: The South Aisle*, £8 8s.; and Ernest S. Lumsden, *Menzies and Co.*, £4 5s.

At the sale held by Messrs. Sotheby on June 20th—the pictures in which have already been mentioned—there were some noteworthy items which realised good prices. A feature of the modern taste for old mezzotints is that male portraits, which a few years ago would have been

passed by by the ordinary collector, are now bringing prices consistent with those attained for likenesses of members of the fairer sex. Thus on the present occasion an early impression of *Sir Hyde Parker*, by J. Walker, after G. Romney, realised £225, whilst at the same sale-rooms on June 18th a proof before letters of *Lord Newton*, by C. Turner, after Sir Henry Raeburn, brought £450. Other high prices were attained by *Mrs. Davenport*, by J. Jones, after G. Romney, early impression of the only state, £225; *Le Concert*, by A. J. Duclos, after A. de St. Aubin, finished proof before letters and before coat of arms, supposed to be a unique impression, £300; *Saturday Morning*, by T. Burke, and *Sunday Morning*, by W. Nutter, both after W. R. Bigg, the pair, printed in colours, £200; *Black-eyed Susan*, after H. Bunbury, by W. Dickinson, in colours, £98; *The Horse Feeder*, after G. Morland, by J. R. Smith, in colours, £74; *The New London Royal Mail (Liverpool and London)*, by C. Hunt, aquatint printed in colours, £23; and *Mrs. Fitzherbert*, after R. Cosway, by J. Condé, printed in colours, £160. A complete set of the 22 plates of Constable's *English Landscape*, by David Lucas, with an additional plate of *Salisbury Cathedral*, small, all proofs before letters, and in the original wrappers, brought £160; and a proof of *The Rainbow, Salisbury Cathedral*, by and after the same, with title in etched letters, £41. At the same sale a collection of proofs of some of the principal plates by S. Cousins, belonging to the late Francis Hepworth, Esq., were disposed of. They included the following proofs:—After Sir Thomas Lawrence, *Miss Croker*, before the title, £60; *Lady Dover and Child*, before title and publication line, £42; *Louisa Countess of Durham*, before all letters, £146; *Countess Gower and Daughter*, with first publication line and before title, £80; *Countess Grey and Children*, before title and publication line, £80; *Elizabeth, Countess Grosvenor*, the uncut plate before title, £52; *Master Lambton*, before the title, £63; *Miss Julia Macdonald*, with first publication and before title, £26; *Lady Peel*, before title, signed, £58; and *Miss Julia Peel*, before title, £62; after Sir J. Reynolds, *Georgiana, Duchess of Devonshire*, artist's proof, £18, and *Mary Isabella, Duchess of Rutland*, artist's proof, £16; and after C. M. Dubufe, *La Surprise*, proof before all letters, £25. All the foregoing were signed by the engraver.

The rage for colour-prints shows every sign of continuing. At Messrs. Christie's on June 23rd a number of examples after Morland, Ward, and other painters realised prices which even a year or two back would have been received with incredulity. Some of the principal items included:—After George Morland, *Cottagers and Travellers*, £588; *Children Bird-Nesting*, £210; *The Storm and The Dram*, £126; *A Visit to the Boarding School and A Visit to the Child at Nurse*, £273; and *The Farmer's Stable*, £84 2s., all by W. Ward; *Children Playing at Soldiers*, by G. Keating, £231; *Morning, or The Benevolent Sportsman*, and *Evening, or The Sportsman's Return*, by J. Grozer, £378; and *A Party Angling*, by Keating, and *The Angler's Repast*, by W. Ward, £378. After James Ward, *The Rocking-Horse*,

by himself, £178 10s.; *Compassionate Children*, by W. Ward, £157 10s.; *Haymakers*, by W. Ward, £152 10s.; and *Disobedience in Danger and Disobedience Detected*, by W. Barnard, £147. After Reynolds, *The Affectionate Brothers*, by Bartolozzi, £147. After W. Ward, *Morning, or the Reflexion*, by J. Grozer, £96 12s. After the Rev. M. W. Peters, *Sophia*, by James Hogg, £183 15s. After H. Thomson, *Crossing the Brook (Lady Leicester)*, £252. After W. Owen, *The Cottage Door*, by H. Meyer, £89 5s.; and *The Road Side*, by W. Say, £115 10s.; and after Bigg, by W. Ward, *The Romps* and *The Truants*, £210. A number of sporting prints which were included in the sale also realised good prices. Amongst these may be mentioned the set of eight aquatints of *Fox Hunting*, engraved by H. Alken, after W. P. Hodges, with the rare supplementary plate, and the lithographic title-page of *The Sportsman's Arms*, in the original paper covers, £315; *A Sporting Tandem* and *Something Slap*, by Hunt and Reeve, after H. Alken, in colours, £40 19s.; *Mail, Stage, and Tandem*, a set of three in colours, £100 16s.; *Going Out, Finding, Coursing, and The Death*, after R. Jones, a set of four printed in colours, £131 5s.; *Quicksilver Royal Mail*, after Pollard, by C. Hunt, in colours, £37 16s.; *The Procession "ad Montem,"* by and after J. Pollard, in colours, £36 15s.; *The Taglioni Windsor Coach*, after J. Pollard, by R. G. Reeve, in colours, £29 8s.; *Tandem*, after Pollard, by J. Gleadah, in colours, £25 4s.; *Easter Monday, Epping Forest*, by and after J. Pollard, a pair in colours, £54 12s.; and *King George IV. leaving Carlton Palace for Windsor*, by T. Sutherland, in colours, £30 9s.

At Messrs. Puttick's on June 30th *Les Hazards Heureux de l'Escarpolette*, by N. de Launay, after J. H. Fragonard, 1st state before title and arms, brought £105; *Pomona and Ceres*, by Bartolozzi, after Cipriani, the pair in colours, £78 15s.; *Princess Frederique Louisa Wilhelmina*, by P. Descourtis, after Hentzl, and *Toselli*, proof before letters, with uncut margins, printed in colours, £141 15s.; *Mrs. Bradyll*, by Samuel Cousins, after Sir Joshua Reynolds, proof before the Association's stamp and inscribed private plate, £43 1s.; and an artist's proof of *Mrs. Home Drummond*, by H. Scott Bridgwater, after Raeburn, £10 10s.

It was through the late Mr. T. R. Way and his father that Whistler commenced to practise in lithography. It was therefore to be expected that the collection of Mr. Way, junior, which was sold by Messrs. Sotheby on July 1st, should contain a large number of lithographs by the Anglo-American artist. Some of these realised high prices, among the more noteworthy being:—*Limehouse* (No. 4 in Mr. T. R. Way's catalogue), 2nd state, £15 15s.; *Nocturne* (5), £24; *The Thames* (125), £76; *Portrait of Walter Sickert* (79), 1st state, £17, the same in later state, £14; *La Robe rouge* (68), £14 15s.; *Lady Haden* (143), £31; *Little Dorothy* (115), £17; *Portrait of Miss Howells* (75), £16; *The Broad Bridge* (8), £29; and *The Tall Bridge* (9), £15.

A little while before THE CONNOISSEUR extra number of the "Life of James Ward" was published, a connoisseur, who had accumulated what was probably



LADY JERSEY

AFTER A. E. CHALON

FROM THE ENGRAVING BY LÉON SALLES



In the Sale Room

the finest series of engravings after this artist in existence, explained that he collected "Wards" partly because he did not care to give the high prices demanded for engravings after Morland. At the present time there is practically no difference in the sums realised for fine plates after either artist. At the sale of engravings the property of Edward Walter, Esq., of Croft House, Croft, Leicester, which took place at Messrs. Christie's on July 8th, when a number of choice impressions after the works of the two brothers-in-law were dispersed, the highest prices for individual works were attained by two plates, *A Vegetable Market* and *Outside a Country Alehouse*, both by W. Ward, after James Ward. Each of these impressions, printed in colours, brought £210. Other plates in colours, after the same artist, included *Selling Rabbits* and *The Citizen's Retreat*, both by W. Ward, £210 the pair, £78 being obtained for the same pair in monochrome, and *A Cottager Going to Market* and *A Cottager Returning from Market*, both by James Ward, £210; whilst for an etched letter proof in monochrome of *The Rocking Horse*, also by and after James Ward, £60 18s. was realised. Among the higher priced engravings after Morland were the following:—*The Labourer's Luncheon* and *The Peasant's Repast*, by C. Josi, £115 10s.; *Gathering Fruit* and *Gathering Wood*, by R. Meadows, £178 10s.; *The Dram*, by W. Ward, £78 15s.; *The Woodcutter*, by W. Ward, £68 5s.; *The Farmer's Stable*, by W. Ward, £147; *The Shepherds*, by W. Ward, £99 15s.; *Breaking the Ice*, by J. R. Smith, £73 10s.; *The Contented Waterman* and *Jack in Bilboes*, by W. Ward, £120 15s.; *The Happy Cottagers* and *The Gipsies' Tent*, by J. Grozer, £315; *Gipsies*, by W. Ward, £94; *The Hard Bargain* and *The Last Litter*, by W. Ward, £136; *Childish Amusement* and *Youth Diverting Age*, by Dickinson and Grozer, £152 5s.; *Children Fishing* and *Children Gathering Blackberries*, by P. Dawe, £199 10s.; *Children Playing at Soldiers*, by G. Keating, £115 10s.; *Blind Man's Buff*, by W. Ward, £141 15s.; *Travellers* and *Cottagers*, by W. Ward, £315; *The First of September: Morning and Evening*, a pair, by W. Ward, £220; *Dancing Dogs* and *Guinea Pigs*, by T. Gaugain, £189; *St. James' Park* and *A Tea Garden*, by F. D. Soiron, £183 15s.; *A Visit to the Boarding School* and *A Visit to the Child at Nurse*, by W. Ward, £315; and *A Party Angling* and *The Anglers' Repast*, by W. Ward and Keating, £388 10s. After Wheatley, *Rustic Sympathy* and *Rural Benevolence*, by G. Keating, £199 10s.; and *Rustic Hours: Morning, Noon, Evening, and Night*, by H. Gillbank, £210 the set of four.

Among engravings in monochrome after Morland were the following:—By W. Ward, *Blind Man's Buff*, £44 2s.; *Cottagers* and *Travellers*, £71 8s.; *The Farmer's Stable*, proof before letters, £75 12s.; *The Sportsman's Return*, £44 2s.; *The Thatcher*, £48 6s.; and *The Shepherds*, £42; by James Ward, *Sunset: A View in Leicestershire*, £58 16s.; and by J. Grozer, *Morning, or the Benevolent Sportsman*, and *Evening, or the Sportsman's Return*, £69 6s.

Included in other properties were the following:—

Printed in colours, *Susan's Farewell*, after Morland, by C. Knight, £60 18s.; *Farmer's Door* and *Squire's Door*, after the same, by B. Duterrau, £304 10s.; *Lady St. John*, after Hoppner, by W. W. Barney, £84; *The Pleasures of Education* and *Woman with Spaniel*, by L. Marin, £189; *The Soldier's Widow* and *The Sailor's Orphans*, after Bigg, by W. Ward, £141 5s.; *Dulce Domum* and *Black Monday*, after the same, by J. Jones, £168; *Crossing the Brook*, after H. Thomson, by W. Say, £152 5s.; *The Encampment at Brighton* and *The Departure from Brighton*, after Wheatley, by J. Murphy, £99; *Hawking*, after J. Howe, by C. Turner, £199 10s.; and *The Duke of Hamilton*, after Garrard, by W. Ward, £84.

The disposal of the stock of the late Mr. Vaughan, of Brighton, occupied Messrs. Sotheby the three days July 2nd to 4th, during which 604 lots realised an aggregate of £5,690 14s. These included the following:—By F. Bartolozzi, *The Aerial Travellers* (V. Lunardi, Mrs. Sage and G. Biggen), after Rigaud, in colours, £59; by P. Roberts and J. C. Stadler, *I will have a Kiss*, after Adam Buck, in colours, with full margin, £34; by T. Burke, *Lady Rushout and Daughter*, after A. Kauffman, oval, in brown, £42; by J. Agar, *Mrs. Duff*, after Cosway, in colours, £53; by J. M. Delattre, *Stern and the Grisette* and *The Vicar of Wakefield*, after Wheatley, proofs before letters, printed in colours, £76; by J. Heath, *Mrs. Siddons*, after Lawrence, printed in colours, £23; by C. Knight, *British Plenty* and *Scarcity in India*, after H. Singleton, printed in colours, £70. After George Morland, *Childish Amusement*, by W. Dickinson, printed in colours, £46; *The Squire's Door*, by B. Duterrau, printed in colours, £97; *Delia in the Country*, by J. R. Smith, printed in colours, £82; the same, etched letter proof, in brown, £35; and *Constancy and Variety*, by W. Ward, printed in colours, £93. After Sir Joshua Reynolds, *Jane Countess of Harrington and Children*, £91; *Lady Smyth and Children*, £75; *Lady Elizabeth Foster*, £160; *Master Philip Yorke*, £90; and *Master Leicester Stanhope*, £76, all by F. Bartolozzi, and all printed in colours; and *A Snake in the Grass*, by J. R. Smith, printed in colours, £76. After and by J. R. Smith, *Narcissa* and *Flirtilla*, printed in colours, £150, and a similar pair in black, £38. After Huet Villiers, *Mrs. Q.*, by W. Blake, and *Windsor Castle*, by G. Maile, after J. B., a pair, printed in colours, £76. After J. Northcote, *The Alpine Traveller*, by J. Ward, printed in colours, £152; and by W. Ward, *Louisa Mildmay*, after himself, etched letter proof in colours, £40; *Thoughts on Matrimony*, after J. R. Smith, and *Louisa*, after W. Ward, the pair printed in colours, £76; and *Outside a Farrier's Shop*, after Garrard, £123.

A number of modern etchings and engravings sold by Messrs. Sotheby on July 7th generally realised moderate prices. They included the *Approach to Venice*, by R. Wallis, after J. M. W. Turner, proof before letters, £4 4s.; *Windmill Hill*, by Sir F. Seymour Haden, £7 15s.; *Peasants going to Work*, by J. F. Millet, £7 10s.; *Portrait of Thomas Carlyle*, by R. Josey, after Whistler, artist's proof, £10; and an artist's proof of

Whistler's Mother, by and after the same, £12. The sale held by Messrs. Christie on July 23rd also included a number of modern works, of which the following may be mentioned, all of them being artists' proofs, unless otherwise stated:—*Lady Charlotte Duncombe*, by Scott Bridgwater, after Hoppner, £6 6s.; *Lady Carmichael*, by the same, after Raeburn, £8 18s. 6d.; *Lady Castle-reagh*, by H. T. Greenhead, after Lawrence, £19 19s.; *The Stafford Children*, by T. G. Appleton, after Romney, £14 14s.; *At Evening Time* and *Parting Day*, by B. Debaines, after Leader, £15 15s.; *Hon. Miss Bingham*, by S. Cousins, after Reynolds, £14 14s.; *Miss Linley and her Brother*, by N. Hirst, after Gainsborough, £13 13s.; *The Last Furrow*, original etching by H. Dicksee, £13 13s.; and *Hunters at Grass*, by C. G. Lewis, after Landseer, £5 5s.

At Messrs. Puttick and Simpson's an important collection of Baxter colour-prints, the owner of which was not stated, was dispersed on July 4th. Among the highest priced items were the following:—*Departure of the "Campden"* (No. 80 in Lewis's *Picture Printer*), on original mount, £6 10s.; *Rev. J. Williams at Tanna* (82A), orig. mount, £3 15s.; *Coronation of Queen Victoria* (129) and *Queen Victoria opening Parliament*, a pair, in original frames, £30; *Launch of the "Trafalgar"* (132), with uncut margin, £46; ditto, tint print, £4 5s.; *The Pompeian Court of the Crystal Palace* (192), orig. mount, £4; *Lake Lucerne* (334), orig. mount, £3 10s.; *Dogs of St. Bernard* (335), orig. mount, £5; *Flora* (354), orig. mount, £4 5s.; *Parting Look* (362), orig. mount, £7; and *Day before Marriage* (353), orig. mount, £4. The same firm sold a number of engravings, largely modern, on July 25th, which included the following:—*The Mill at Dixmunden*, by Frank Brangwyn, £14 3s. 6d.; *Black Mill*, £8 8s., and *San Maria from the Street*, £7 17s. 6d., both by the same; *The Duchess of Devonshire*, by S. E. Wilson, after Gainsborough, signed proof, in colours, £12 12s.; and *Lord Newton*, by C. Turner, after Raeburn, proof with large margins, £86 2s.

THE month of July is generally devoted to the dispersal of collections of very minor importance, but this year the interest of the sale season has been well maintained to the end. On the 4th of the month Messrs. Christie dispersed an accumulation of pictures and drawings—chiefly English—derived from various sources. The largest



contributor was Lord Joicey, who, having disposed of his residence, Greg-y-nog, Montgomeryshire, had to deplete his collection by 65 items. A few of these were foreign, but they generally realised insignificant prices. Among the chief English drawings were the following:—G. Barret, *Afternoon*, 25½ in. by 32½ in., £325 10s.; R. P. Bonington, *Evening: Coast of Normandy*, 12 in. by 17 in., £84;

and David Cox, *Mischief*, a boy chasing geese, painted 1852, 16½ in. by 23 in., £210; and *Bolsover Castle*, 22½ in. by 36½ in., £262 10s. The last two showed a considerable decline in value since they last appeared in the auction-room, the first-named bringing £535 10s. at the Stone-Ellis sale in 1877, and the latter £493 at the Craven sale in 1895. Coxes, however, have now found their level, and though the exalted valuations of them which prevailed during the "seventies" and "eighties" are not likely to be endorsed by modern buyers, one may expect that in the near future they will rather appreciate in price than show a further decline. Other water-colours included:—C. Fielding, *On the South Coast*, 1845, 12 in. by 17¾ in., £115 10s.; and *Evening: a Landscape with a Tower and Castle*, 1846, 9½ in. by 13¾ in., £110 5s.; Birket Foster, *The Tyne Valley from Gateshead: Sunset*, 16½ in. by 26 in., £199 10s.; and *Whitley Rocks*, 7½ in. by 10¾ in., £162 15s.; G. A. Fripp, 1843, *Durham from the North*, 21 in. by 35 in., £73 10s.; W. Hunt, *A Melon, Peach and Grapes*, 7½ in. by 10½ in., £68 5s.; the companion drawing, *A Pineapple and Grapes*, the same price; and *An Arduous Task*, oval, 9½ in. by 7 in., £78 5s.; J. Linnell, senr., 1883, *The Return of the Flock*, 10 in. by 14¾ in., £99 15s.; T. M. Richardson, *The Side, Newcastle*, 13½ in. by 11 in., £65 2s.; J. M. W. Turner, R.A., *Stoneyhurst College, Lancashire*, 11¼ in. by 16½ in., engraved by J. B. Allen in 1830, £787 10s., against £472 at the Broderip sale in 1872; E. M. Wimperis, *The Fringe of the Moor*, 1894, 14½ in. by 24½ in., £136 10s.; and *Driving Sheep*, 1897, £126; and P. de Wint, *Fording the Brook*, 18 in. by 28½ in., £110 5s. The pictures included:—Vicat Cole, R.A., 1883, *The Cornfield*, 15½ in. by 24½ in., £204 15s.; J. Farquharson, A.R.A., 1899, *The Yellow Sun Declines*, 47 in. by 71½ in., £420; Peter Graham, R.A., *A Seagirt Crag*, 23 in. by 36 in., £441, against £861 in 1902; B. W. Leader, R.A., 1902, *An Old Cottage, Whittington, Worcester*, 35½ in. by 29½ in., £178 10s.; E. M. Wimperis, 1897, *Across the Common*, 23½ in. by 35½ in., £315; and Sir D. Wilkie, R.A., *The Pedlar*, on panel, 23½ in. by 19½ in., £420. The price of the last-named picture, though showing a considerable decline from the £903 it realised at the sale of Sir John Fowler in 1899, was more than the artist himself received for it, his physician, Dr. Baillie, buying it from him for £336.

The same sale included the remaining portion of the collection of the late Mr. J. Rushton, of Lincoln, which came into the market through the death of his widow. This formed only a small portion of the original collection, the large bulk of which was dispersed by Messrs. Christie in 1898. The prices now realised probably made the executors wish that the sale of the entire collection had not been postponed, for in most cases they showed a substantial advance on what they would have realised a few years back. This was most marked in the examples of the Early English school, which included the following:—T. Gainsborough, *Portrait of Richard Paul Jodrell, Esq.*, oval, 28 in. by 22½ in., £7,035—the highest price ever realised at auction for a male portrait by the artist—against £610 in

In the Sale Room

1888; the same painter's *Portrait of Viscount Hampden*, oval, 27½ in. by 22½ in., £3,465, against £200 in 1888 and £682 in 1895; J. Hoppner, *Portrait of R. B. Sheridan, Esq.*, 29 in. by 23½ in., £252; Sir J. Reynolds, *Portrait of Lady Melbourne*, oval, 29 in. by 24 in., painted in 1770, £4,410, against £2,415 in 1895; and *Portrait of a Gentleman*, in green coat carrying a cocked hat under his left arm, 29½ in. by 24½ in., £567; George Romney, *Portrait of Mrs. Raikes and Child*, 49½ in. by 39½ in., painted in 1786, £6,300; while the same artist's *Portrait of Mrs. Brown, of Tallantyre Hall, Cumberland*, 29½ in. by 24½ in., went for the comparatively low price of £2,415. Three pictures by G. F. Watts, R.A., showed a slight decline, a small version of *Love and Life*, 45½ in. by 23½ in., bringing £861, or £289 less than at the Rickards sale in 1887. At the same sale the companion version of *Love and Death*, 44½ in. by 22 in., brought £1,100; it now fell £50 short of that amount, whilst a replica, 58½ in. by 42½ in., of the picture of *Hope*, in the National Gallery, brought £1,575. Among the foreign old masters a pair of portraits of a *Gentleman*, in black with a large white ruff, and *A Lady*, in similar attire, on panel, each 43 in. by 31½ in., by M. J. Mierevelt, brought £756; and a similar pair by A. Palamedes, on panel, each 27½ in. by 21½ in., £399. Amongst the Rushton drawings, three out of four examples by Turner showed the upward trend of price, which one now expects when this artist's works appear in the auction-room. The *Heidelberg: Sunset*, 14½ in. by 21½ in., which realised £1,165 in the W. Quilter sale in 1889, now attained £2,310; *Thun*, 14½ in. by 21½ in., made £840, against £252 at the former sale; and *Plymouth, with Rainbow*, £630, against £320. The last-named drawing had sold for £588 in 1874. In the same year the *Carew Castle, Pembrokeshire*, sold for £1,155; this price was lowered to £710 at the Addington sale in 1886—it now made only £420; while P. de Wint's *Lincoln*, 21½ in. by 34½ in., sold for £546; and J. L. E. Meissonier's *A Cavalier of the time of Louis XIII.*, 14¾ in. by 9¾ in., painted in 1866, realised £294.

The oddments of the sale included several important works. The executors of the late Lord St. John of Bletsoe contributed two portraits of *Louisa, Lady St. John*, of which the full length, 94 in. by 54½ in., by Lawrence, realised £2,100, and a Hoppner, 49 in. by 39 in., £4,830. Two Raeburn portraits—*Lady Gibson*, 29½ in. by 24½ in., and *The Rt. Hon. Charles Hope of Granton*, 29½ in. by 24½ in.—sent by an anonymous owner, made £735 and £1,102 10s. respectively. The last picture is the smallest of the three known pictures of the Lord President of the Court of Session made by Raeburn. Other works which came under the classification of different properties included:—J. Israels, *Playtime*, a drawing, 23½ in. by 28½ in., £672, and *Wading Ashore*, on panel, 19½ in. by 13 in., £651; Edward Frère, 1872, *The Slide*, on panel, 24½ in. by 31½ in., £136; H. H. La Thangue, A.R.A., *Gathering Watercress*, 42½ in. by 33½ in., £105 10s., against £136 10s. in 1905; Ad. Schreyer, *The Wallachian Post*, 31½ in. by 58 in., £682 10s.; William Maris, *The Edge*

of the River, 21½ in. by 34½ in., £1,260; Hans Brosamer, *Portrait of a Gentleman*—with monogram and dated 1526—on panel, 26 in. by 20 in., £1,365; and H. Fantin-Latour, *A Bunch of Roses on a Table*, 1881, 16 in. by 22½ in., £777; *Roses in a Bowl*, 1885, 12 in. by 18½ in., £462; *Roses in a Glass Bowl*, 1885, 11½ in. by 17½ in., £514 10s.; *Peonies in a Glass Bowl*, 1881, 19½ in. by 24 in., £693; *Petunias*, 1881, 14½ in. by 22½ in., £682; *Pansies*, 1882, 11 in. by 18 in., £189; and *Roses in a Glass Bowl*, 10½ in. by 12½ in., £283 10s.

The pictures belonging to the late Duke of Sutherland, which were dispersed by Messrs. Christie on July 11th, owing to the sale of Stafford House, comprised only a portion—and that by no means the most valuable—of the famous Sutherland collection. One hundred and forty-six works were sold for an aggregate of £18,692 2s., towards which the most important contribution was made by a pair of works by Murillo, the *Saint Justa* and *Saint Rufina*, each 37½ in. by 26½ in., which realised £2,310; a *Head of an Old Man*, on panel only, 9½ in. by 7 in., by Rembrandt, made £1,050; two pictures by P. Veronese, *A Venetian Nobleman*, 93 in. by 47 in., and *Christ and the Disciples at Emmaus*, 26 in. by 31 in., £1,050 and £1,417 10s. respectively; and Francesco Parmigiano's *Portrait of a Young Man*, on panel, 42 in. by 32½ in., £546. Other works which attained the dignity of three figures included the following:—P. Delaroche, 1835, *The Earl of Strafford going to Execution*, 97 in. by 118 in., £378; Philippe de Champagne, *Portrait of Colbert, the famous minister in the reign of Louis XIV.*, 29½ in. by 22½ in., £315; Sir P. Lely, *Portrait of Queen Mary of Modena*, wife of James II., 49 in. by 39 in., £420; and a pair of portraits of the *Duchess of Manchester* and the *Duchess of Marlborough*, each 17½ in. by 14½ in., £273; Nicholas Poussin, *A Bacchante and a Satyr*, 28 in. by 23 in., £252; A. Watteau, *A Musical Party*, 21½ in. by 18 in., £567; and *A Group of Figures*, 15½ in. by 12½ in., £525; P. F. Bissolo, *The Holy Family*, 35 in. by 56 in., £325; Tintoretto, *Portrait of Doge Marino Grimani*, 46½ in. by 41½ in., £756; C. Decker, *A Woody Landscape*, signed and dated 1667, 36 in. by 27½ in., £220 10s.; J. van Goyen, *A View on the Beach at Scheveningen*, signed with initials and dated 1642, on panel, 16 in. by 26½ in., £441; and *A View of Nimeguen*, on panel, 13½ in. by 18¾ in., £231; Jan Hackaert, *A View in the Woods at the Hague*, 26½ in. by 21½ in., £420; E. de Witte, *A Fish Market*, on panel, 21 in. by 17½ in., £399; and A. S. Coello, *Portrait of King Philip II. of Spain*, 72 in. by 40 in., £315.

The sale of the late Lord Holden's collections at Messrs. Christie's on July 18th afforded certain newspaper writers the opportunity of using the sensational headline "Great Slump in Victorian Art." The slump, however, is nothing new. Certain Victorian artists, whose pictures once commanded record prices for modern English work, commenced to decline in popular favour twenty or thirty years back, and the value of their works went down with a run. In most instances bottom prices have been reached, and one can prophesy

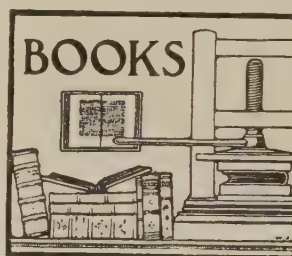
that, though the old valuations will never be regained, the present moderate appraisal of this class of work will in the near future be readjusted more in its favour. Perhaps the most interesting picture in the Holden sale was Landseer's well-known *The Otter Hunt*, 77 in. by 60 in., which he painted for the Earl of Aberdeen in 1844. The Earl probably paid the artist a relatively moderate price, but Baron Albert Grant is said to have given £10,000 for the work. At the latter's sale in 1877 it brought £5,932 10s.; it now declined to £1,260. Sir John Millais's *Bride of Lammermoor*, 59½ in. by 42 in., painted in 1878, brought £1,596; whilst the following list illustrates the universal fall of prices in orthodox Victorian art since the days of its highest appreciation:—Sir L. Alma-Tadema, 1871, *In the Temple*, on panel, 35 in. by 20½ in., £420—in 1874, £798; R. Ansdell, R.A., *The Rescue*, 28 in. by 60 in., £81 18s.—in 1866, £462; Rosa Bonheur, 1874, *A Flock of Sheep on a Common*, 16½ in. by 28 in., £189; P. H. Calderon, R.A., 1877, *Home they brought her Warrior dead*, 59 in. by 83 in., £163 15s.; C. W. Cope, R.A., *Oliver Cromwell receiving a Deputation*, on panel, 27 in. by 36½ in., £35 14s.—in 1874, £106; P. Delaroche, *The Earl of Strafford going to Execution*, 18 in. by 22 in., £147—in 1874, £787 10s.; and in 1895, £735; and *The Execution of Lady Jane Grey*, 17½ in. by 21 in., £152 5s.—in 1874, £820, and in 1891, £630; T. Faed, R.A., *From Dawn till Sunset*, 44 in. by 61 in., £651—in 1891, £1,785; *From Hand to Mouth*, 59 in. by 83 in., £252; and *Sir Walter Scott and his Friends*, 20 in. by 28 in., £99 15s., against £955 10s. in 1872; J. Linnell, sen., 1848, *The Eve of the Deluge*, 58 in. by 88 in., £189—in 1872, £1,092; D. Maclise, R.A., 1837, *Bohemian Gipsies*, 70 in. by 167 in., £199 10s.—in 1872, £934 10s.; and *The Sleep of Duncan*, 45 in. by 60 in., £52 10s., against £95 11s. in 1870 and £393 15s. in 1872; H. S. Marks, R.A., 1877, *The Spider and the Fly*, 38 in. by 55½ in., £162 15s., and *Saint Francis Preaches to the Birds*, 1870, £105—in 1877, £1,155; P. Nasmyth, 1815, *Richmond Bridge*, 17½ in. by 23½ in., £199 10s.; Erskine Nicol, A.R.A., 1867, *A Country Booking Office*, 44½ in. by 57 in., £388 10s.—in 1872, £1,155; and *The Rejected Tenant*, 1865, 50 in. by 37 in., £315; Laslett J. Pott, 1881, *Charles I. before Naseby*, 20 in. by 35½ in., £141 15s.; C. Stanfield, R.A., 1854, *The Wooden Walls of Old England*, 26 in. by 45 in., £168, against £2,835 in 1872; E. M. Ward, R.A., 1856, *The Last Sleep of Argyll*, 56½ in. by 65½ in., £68 5s., against £945 in 1877; and *The Last Scene in the Life of Montrose*, 56 in. by 65 in., £105, against £840 in 1877; T. Webster, R.A., 1835, *The Travelling Jeweller*, on panel, 17½ in. by 15½ in., £44 2s.—in 1872, £556 10s.; and *Going to School*, on panel, 6 in. by 10 in., £21, against £126 in 1872.

The last picture sale of the season held by Messrs. Christie took place on July 25th, when an accumulation of pictures of various schools and periods was dispersed. The two highest priced items were sent in by the Rev. George S. L. Little; these were Romney's *Portrait of David Hartley*—the statesman who negotiated the treaty of Independence with America—49½ in. by 39½ in., which

brought £1,050, and the *Portrait of John Hunter, Esq.*, 49 in. by 39 in., £456 15s. A second portrait by Romney was that of *Master Baines*, 56 in. by 44½ in., which realised £346 10s. Other works included:—F. Cotes, R.A., *Portrait of a Lady*, in pale yellow, with grey cloak, 49 in. by 39 in., £504; Giovanni Bellini, *Portrait of an Ecclesiastic*, on panel, 19 in. by 15 in., £420; S. Scott, *Wapping from the River*, 21 in. by 43½ in., £183 15s.; and J. Russell, R.A., *Two Young Girls, in white muslin frocks and lace caps*, pastel, oval, 15½ in. by 18 in., £273; *The Young Artists*, 23½ in. by 17½ in., £141 15s.; and *Portrait of Tom Overton, Esq., of Coventry*, pastel, 23½ in. by 17½ in., £105.

At the sale of the Drummond-Moray collection from Blair Drummond, held by Messrs. Knight, Frank and Rutley on July 4th and 5th, a pastel portrait of *Jane, wife of Archibald Drummond*, 23 in. by 17 in., by William Hoare, brought £189; a *Portrait of Sir Henry Jardine*, 29 in. by 24 in., by Sir Henry Raeburn, £399; and a *Portrait of Col. Davidson, of Pinnacle Hill*, 29 in. by 24 in., by Hoppner, £168.

ONE would hardly need to mention the sale of the library of the late Dean Arne, of Rochester, held by



Messrs. Sotheby on July 1st, were it not that the books included W. Daniel's own copy of the *Picturesque Voyage round Great Britain*, a work for which he and R. Ayton were jointly responsible. This handsome book, containing up-

wards of 300 coloured plates of coast scenery, 8 vols., roy. 4to, 1814-25, brought £76. Other items included:—Crowe and Cavalcaselle, *History of Painting in Italy*, 3 vols., 1864, *In North Italy*, 2 vols., 1871, and *Titian*, 2 vols., 1877, 7 vols. in all, uniformly bound, 8vo, mor. ex., g.e., £11; P. J. de Louthembourg, *Romantic and Picturesque Scenery of England and Wales*, 18 coloured plates, roy. fol., 1805, hf. cf., £3 7s. 6d.; and Guercino, eighty-two plates engraved by Bartolozzi and others, in 1 vol., roy. fol., 1764, etc., hf. mor., £5.

At the same sale a collection of liturgical works formed by the late Rev. Robert Lippe, LL.D., of Aberdeen, were brought under the hammer. The principal item of these consisted of 36 volumes of the publications of the Henry Bradshaw Society, 8vo, and 5 vols. in 4to, plates and facsimiles, 1891-1911, which brought £19; whilst amongst the other properties included in the sale were:—Charles Dickens, *Works*, national edition, 40 vols., 4to, plates, etc., on India paper, 1906-8, £24 10s.; Charles Lever, *Novels*, copyright edition, 37 vols., 4to, illustrated by Phiz, etc., 1898-9, £15 5s.; and J. J. Foster, *British Miniature Painters and their Works*, large paper, one of 125 copies, roy. 4to, 1898, £1 16s.

Among the most interesting items contained in the

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library of the late Mr. Bram Stoker, dispersed by Messrs. Sotheby on July 7th, were a number of relics of Walt Whitman, the American poet, which, however, commanded only moderate prices; so that it would appear that American collectors are too busy collecting mementos of English poets to trouble about those pertaining to their own country's lyrists. The largest price was realised for eighteen pieces in the poet's autograph, mounted in a volume, which brought £16 10s.; while an autograph letter from Whitman, 1 p., 4to, 24, dated "March 6/76," saying, "that his physique was permanently shattered from paralysis and other ailments but he was hearty and in good spirits," made £5; and two presentation copies of *Leaves of Grass*, published at Camden, New Jersey, 1876 and 1882 respectively, both 8vo, and containing an autographic inscription, brought respectively £3 10s. and £2 18s. An original autographic poem entitled *Willie*, sent by Eugene Field to Mr. Stoker in 1888, and supposed to be unpublished, brought £10, and a presentation copy of James Whitcomb Riley's *Armazindy*, 8vo, 1894, with autographic inscription, £5 5s. Mr. Bram Stoker's own MSS., mainly in his handwriting, varied in price from £5 for four chapters of *Snowbound* to £4 15s. for the entire original manuscript of *Personal Reminiscences of Henry Irving*, 1906. Other items included the *edition de luxe* of George Meredith's Works, 35 vols., 8vo, 1896-1911, £35; the Edinburgh edition of the works of R. L. Stevenson, 30 vols., 8vo, 1894-9, red cloth, uncut, £61; a set of presentation copies of works by James Whitcombe, the Hoosier Poet, each with autographic inscriptions, 11 vols., 8vo, 1891-1903, £46; Whistler's *Gentle Art of Making Enemies*, 1st ed., one of the 15 large paper presentation copies, 4to, uncut, t.e.g., 1890, £6 5s.; and cast in bronze of the Death Mask and hands of President Lincoln, executed by Augustus St. Gaudens in 1886, £10 10s.

Other properties which were sold on the same day as Mr. Bram Stoker's collection, and the following day, included presentation copies of Robert Browning's *Rea Cotton Night-cap Country*, 1st ed., 8vo, 1873, £18; *Pacchiarotto*, 1st ed., 8vo, 1876, £19 10s.; and *La Saisiaz: the Two Poets of Croisic*, 1st ed., 8vo, 1878, £20 (all with inscriptions on the title-pages to Miss Fanny Haworth in the poet's autograph); J. Hassell, *Picturesque Walks and Rides, with Excursions by Water thirty miles round the British Metropolis*, 2 vols., cld. plates, 8vo, 1817 (hf. Rus. glt.), £9 10s.; C. Dickens and Wilkie Collins, *No Thoroughfare: a Drama in Five Acts*, 1st ed., 8vo, 1867—seven copies in original wrappers as issued—£50; and *The Frozen Deep: a Drama in Three Acts*, 1st ed., 8vo (not published), 1866—2 copies, one in orig. wrappers and the other in cf. ex. with orig. wrappers bound in, and both copies containing numerous corrections in the autograph of Wilkie Collins, £30; and the original MS. of the dramatised version of *The Woman in White*, by Wilkie Collins, 133 pages, including 20 in the autograph of the author, £20. First editions of Thackeray's works, *The Kicklegurys on the Rhine*, 4to, 1850 (orig. cloth), £3 8s.; *Our Street*, cld.

plates, 4to, 1848 (orig. bds.), £6 17s. 6d.; and *Mrs. Perkins's Ball*, cld. plates, 4to, 1847 (orig. bds.), £10. The last item on the first day consisted of an important collection of letters and manuscripts in the autograph of David Garrick, together with letters from theatrical and other celebrities addressed to him and his wife. It included over 20 letters in Garrick's autograph—most of which are unpublished—several holograph manuscripts, and various of his pocket-books and acting copies of plays, as well as over 300 letters addressed to him. The collection was catalogued in 36 lots, which were offered as a whole at a reserve price of £450. As a bid of £470 was forthcoming, it was fortunately not necessary to make a division.

The principal item in the second day's sale was the Dryden copy of the first folio of Shakespeare, the property of Sir A. Dryden, Bart., of Canons Ashby. Unfortunately no connection can be traced between the folio and John Dryden the poet, it having apparently been given by Allan Puleston, who married his great-niece, Mary, to Sir John Dryden, her brother. The folio, numbered 75 in Lee's *Census*, measured 12½ in. by 8½ in.; it had the title in facsimile, and was repaired in several places, but was otherwise a sound and clean copy, fol., 1623, in orig. cf. with rough edges. The price of £1,950 obtained for it, though not approaching that of £3,600 realised by the superb Locker-Lampson copy six years ago, was a fair one. A copy of the second folio, which came up, had once been in the English Catholic College of St. Alban at Valladolid, and possessed the unique interest of having been expurgated by order of the Spanish Inquisition. The additional value which this circumstance gave it was, however, far outweighed by the mutilations resulting from it. The whole of *Measure for Measure* had been cut out bodily, and over 120 lines from other plays erased. The copy, which bore the unusual Smethwick imprint, was otherwise in good condition, measuring 13¼ in. by 8½ in., and containing all the preliminary leaves, including the portrait and verses, folio, 1632, orig. cf., backed with mor. It brought £200, an excellent price considering its mutilated condition. Thomas à Kempis's *Imitatio Christi*, 1st ed., fol., Augsburg, c. 1470, mor. ex., enclosed in a mor. box, sold for £110; a compilation, consisting of 195 volumes of letterpress, engravings, original documents, broadsheets, etc., arranged by Henry Southgate as *A Dictionary of Illustrated Fact and Suggestive Thought*, thick 4to, thick hf. mor., was cheap at £200; and Colonel Rowan Hamilton's copy of Hazlitt's *Life of Napoleon*, 4 vols., 8vo, 1828, extended by the addition of 1,750 engravings, caricatures, and original drawings to 8 vols., mor. ex., g.e., by Riviere, was not priced excessively at £400. A collection of copyrights of distinguished authors formed by William Upcott, and afterwards in the possession of John Nichols, was dispersed at the same sale, and realised good prices. Among the more interesting of these were the original agreement by John Gay to sell the copyright of his *Fables* and *Beggar's Opera* to Jacob Tonson and John Watts for £94 10s., dated Feb. 6th, 1727, £200; and Joseph Addison's signed receipt for

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£107 10s. for his famous tragedy of *Cato*, dated April 7th, 1713, £49.

The three days' sale, comprising a portion of the library of the late Mrs. S. Wood and the library of H. N. Pym, Esq., deceased, held by Messrs. Sotheby on July 9th, 10th, and 11th, largely consisted of orthodox editions of standard works, and contained few lots of exceptional interest. The most noteworthy items included the original autograph MS. of William Black's *White Wings*, 239 pp., 4to, mor., £5; Lord Byron, *Hours of Idleness*, 1st ed., Newark, 1807, 8vo, hf. mor., uncut, t.e.g., £5; Thomas Carlyle, *Wilhelm Meister's Apprenticeship*, presentation copy with autograph inscription of the author, 8vo, 3 vols., 1st ed., 1824, hf. mor., t.e.g., uncut, by Tout, £13 5s.; Charles Dickens, *Sunday under three Heads*, illustrations by Phiz, 1st ed., 1838, 8vo, cf. glt., g.e., by Mansell, autograph signature of Charles Dickens inserted, £11 5s.; and *Master Humphrey's Clock*, 3 vols., imp. 8vo, 1st ed., 1840-1, £6 15s.; B. Disraeli, *Henrietta Temple*, presentation copy from the author to Wm. Beckford, with autograph inscription, 1st ed., 1837, 3 vols., hf. mor. ex., t.e.g., £17; first editions of the following novels by George Meredith, all 8vo:—*Evan Harrington*, 1861, 3 vols., orig. cloth, uncut, £5 7s. 6d.; *Emilia in England*, 1864, 3 vols., orig.

cloth, £4 8s.; *Vittoria*, 1867, 3 vols., orig. cloth, uncut, £4 14s.; and *The Egoist*, 3 vols., orig. cloth, uncut, £4 4s.; C. H. Middleton, *Descriptive Catalogue of the Etched Work of Rembrandt van Rhyn*, roy. 8vo, 1878, hf. roan, t.e.g., £8 5s.; R. Ackerman, *Microcosm of London*, 3 vols., 1808, hf. cf., £17 10s.; Holbein, *Portraits of Illustrious Persons of the Court of Henry VIII.*, with biographical tracts published by John Chamberlaine, original edition, Bulmer, 1792, imp. folio, hf. mor. glt., t.e.g., £33; P. B. Shelley, *Poetical and Prose Works*, edited by H. B. Forman, one of 25 sets printed upon Whatman paper, 1876-80, 8 vols., art cloth, uncut, £20; J. C. Smith, *British Mezzotint Portraits*, 4 vols. in 5, and illustrations in a portfolio containing 125 autotypes, imp. 8vo, 1878-82, £24 10s.; Jos. Nash, *Mansions in England in the Olden Time*, four series and text, 5 vols., containing 100 coloured plates mounted on cardboard in portfolios, imp. folio, with the letterpress 8vo, 1839-49, hf. mor., £36; *The Portfolio*, edited by P. G. Hamerton, 1870-93, 24 vols., hf. cf. gt., t.e.g., £19 15s.; W. H. Pyne, *History of the Royal Residences, etc.*, large paper, 3 vols., 100 coloured engravings, 1819, mor., g.e., £15 10s.; and *The Life of Richard Wilson*, by T. Wright, 4to, 1824, extra illustrated and enlarged to 2 vols., folio, mor. gt., t.e.g., by Mansell, £67.





THE Memorial Exhibition of the Works of the late Chevalier Eduardo de Martino, C.V.O., held at the Dore

The Works of the late Eduardo de Martino, and Portraits by Miss Pierse Loftus

Galleries (35, New Bond Street), represented the whole range of the deceased painter's work. He was a conscientious rather than a great artist, his rôle being that of a pleasant chronicler of naval events,

always correct in the technical details of the vessels he recorded, and setting them on the water so that they rise and fall with the waves. His largest picture, that of *The Riachello and the Barrosa*—Brazilian battleships built in the early "eighties"—was unfortunately one of the least interesting, the vessels of that period, with their incongruous mixture of sail and steam-power, being the most ugly type of ship that ever existed. The record of the British additions to the navy in the late "nineties," contained in *Great Britain's Pride in her Navy*, was a more pictorial theme, but its interest was rather historical than artistic. The Trafalgar series were better in both respects, but failed to strike that dramatic note which such a conflict of giants should evoke. The thirty-eight drawings recording the voyage of the King and Queen in the *Ophir* were effective illustrations of the royal progress, whilst in many of the smaller paintings and water-colours the artist attained considerable colour-charm.

One might imagine that Miss Pierse Loftus had two styles of painting—one to please herself, and the other reserved for conciliating the predilections of her numerous sitters, for in the exhibition of her pastel portraits—also held at the Dore Galleries—the pictures which were commissions, though pleasing, were apt to be over-laboured. In her *Self-Portrait, No. 2; Yvonne: Portrait Study*, and *The Toilet*, and the *Portrait of Mr. Pierse Loftus*, she showed equal ability to make pleasing pictures with far greater freedom of handling.

ON Mr. Philip A. de László there seems to have fallen to a greater extent than on to any of his contemporaries the mantles of the English eighteenth-century portrait painters. The resemblance between his work and theirs is not so much in technique as in outlook. He has the same desire to record the attractions of his sitters, and to hand their presentments

down to posterity not as so many arrangements in paint, but as beautiful records of vivacious personalities. One may say that in some of his works he goes too far in his quest for what is pleasing, sacrificing truth for surface prettiness, yet even in his pictures which err most in this manner there are qualities of brushmanship and strivings for fine colour which lift them above meretriciousness and constitute them true art. Of individual works, that of *The Earl Curzon of Kedleston* in Chancellor's robes, a manly and dignified portrait; the charming half-length of *Her Majesty the Queen of Spain*; another of *Lady Wantage*, and the full lengths of *The Viscountess Castlereagh*, *The Duke of Portland*, and *Earl Roberts*, may be specially singled out for their painter-like qualities.

THE second exhibition of drawings by M. Leon Bakst for Ballets, Plays and Costumes, held at the Fine Art

Leon Bakst Exhibition, and Pictures by Alfonsa Toft

Society's Galleries (148, New Bond Street), hardly displayed the same exuberance of colour or novelty of design as did the first. It is not that M. Leon Bakst's art has lost its vigour,

but it is becoming Westernized, and the inspiration of the Orient is being replaced by more conventional European ideals. Among the best works were the *Fantasies sur le Costume Moderne*, designs which have been carried out by Paquin. These were fashion-plates elevated to high art by the beauty of their conception and execution. It would be well if some of them could be acquired for South Kensington as models for students intending to follow commercial art as a career. *La Sultane bleue* was a beautifully modelled study of a girl in a gorgeously coloured Eastern costume, the transparency of which allowed the form of the figure to be visible under the drapery. There were many other fine designs; in these rather than in his ambitious *Terror Antiques*—a picture of a vast stretch of country dotted over with towns, and the temples and all the appurtenances of an ancient civilisation, being submerged by an inroad of the sea—M. Leon Bakst proves his claim to be a master. At the same galleries Mr. Alfonsa Toft's pictures of English Castles and Landscapes showed him to be an artist of poetical insight, gifted with a fluent and sympathetic brush and an eye for atmospheric colour. His castles were invariably treated as component

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features of his landscapes—sometimes merely breaking the distant line of horizon—always with their topographical details subordinated to the general effect, and their beauty and majesty suggested more through the harmonious nature of their setting than through their actual record.

THE art of Mons. E. L. Gillot owes more perhaps to the inspiration of Turner than to that of any other painter, and in some of his effects of mist and smoke he invests his pictures with a mystery and imagination akin to that of the English master. It appears somewhat incongruous that such an artist should have been chosen to paint the official picture of *The Naval Review at Spithead*, presented by the French Government to the King, and shown at the McLean Galleries (7, Haymarket) in company with a representative display of the artist's other work, but the result reveals that the choice was not unjustified. It was too much to expect a great picture of such a theme, but M. Gillot has at least succeeded in making an artistic one, and this without the sacrifice of verisimilitude in any of the essential points, whilst the portraits included are all easily recognisable. The *Investiture of the Prince of Wales at Carnarvon Castle*, with its array of red-coated soldiery, officials, and Welsh women, set on a green sward and backed by the yellow walls of the castle, presented a more difficult problem, and the solution was hardly so successful. In his rendering of *The Coronation in Westminster Abbey* the artist had a more congenial background in the grey walls and pillars of the Minster, and by his management of the lighting composed into harmony the chaotic colourings of the brilliant assembly. Where M. Gillot excelled, however, was in realising the poetical mystery in the atmospheric envelopment of great cities. Out of clouds and smoke he wove beautiful vestures with which to disguise the ugliness and enhance the picturesque effect of buildings and soot-belching chimneys not in themselves pleasing.

HAD M. Paul Albert Besnard lived in England, his work would have been confined to portraiture with, perhaps, an occasional essay in other themes painted in moments of relaxation for his own enjoyment. One reasons thus because there is no place for a decorative artist in this country, whereas the demand for portraits is unceasing. The painter of the pictures of *Mme. Henri Lerolle and Daughter*, of *The Artist's Family*, and those other similar works by which he largely made his name, would have had an insatiable market for his wares; but where could have been found a place for his subsequent decorative triumphs—those great mural works like the ceiling-piece of *Astronomy* for the Hotel de Ville, Paris, the pieces in the vestibule of the Ecole de Pharmacie, and the numerous others of his creations for the adornment of public buildings? Since Ford Madox Brown completed his panels in the Manchester Town Hall twenty years ago, one cannot recollect a single mural

work of importance commissioned for a public building in England. At the Grosvenor Gallery (New Bond Street), where a representative display of M. Besnard's was gathered together, no actual specimens of the artist's mural decorations could be included, but some idea of them could be gained from the full-sized cartoons for some of the more important, and the small sketch designs setting forth the colour-schemes of others—haunting harmonies of rhythmic tone, unfortunately executed on too small a scale to convey anything like a true conception of the completed works. The other phases of the painter's art were, however, exemplified in their full strength, showing the gradual development of his vision. The portrait of *Mme. Henri Lerolle and Daughter* of 1879 is pure "Manet"—"Manet" of a few years earlier—a woman in a black dress with a child in white at her knees, the blacks realised with a wonderful luminous quality against a white background, and the picture depending for its plastic effect almost wholly upon the flat massing of the colours. From the monochromatic simplicity of this colour-scheme to the *Portrait of Artist's Family*, in which red forms a dominant note, there is a marked expansion of outlook. In works like this, *The Woman Bathing*, the *Portrait of Her Imperial Highness Princess Mathilde*, and others, the artist shows a power of realising the effects of light upon bright colour in a manner almost unequalled in modern art, combining with daring dexterity the most brilliant prismatic hues in close juxtaposition. The Hindoo scenes afforded him an opportunity to run riot in gorgeous coloration, always happily commingled and set down with decorative effect; but in these M. Besnard hardly appeared to get on such intimacy with his subjects or set them down with such conviction. The display, which included a number of original etchings, was one of the most interesting of the "one man exhibitions" that has been held in London of recent years.

OWING to a mistake in the block department, portraits intended for an article on The Martyred King were inserted to illustrate an article on the Charles the Connoisseur "Merry Monarch" in the August number. Although the error affected a large number of the issue of the Magazine, the later editions sent out by the printers appeared with the portraits of Charles II.

THE munificent gift by Rosalind Countess of Carlisle of seven fine pictures to the National Gallery has perhaps hardly received the attention it deserves, for this addition to the nation's artistic treasures is one of the most important that has occurred for many years. It will be remembered that Mabuse's masterpiece of *The Adoration of the Magi* was recently bought from the same lady for £40,000—a large price, but one greatly below the market value of the work. The momentous nature of the present acquisition may be gauged from the fact that at least one of the pictures contained in it might bring a higher price than the Mabuse. This is

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The Three Maries, by Annibale Carracci, one of the greatest of the Italian eclectics—those late sixteenth-century artists whose idea it was to combine in their works all the best qualities of their predecessors. The work represents the Virgin sunk into a swoon, with the body of the dead Christ resting on her lap, she herself being supported by the Salome, while the Magdalene abandons herself to a passionate outburst of grief, whilst a fourth figure standing in the background is probably that of St. Elizabeth. The work has been justly rated by all critics as the finest easel picture from the master's brush.



LADY SPENCER AND CHILD
BY GEORGE P. JAMES, AFTER SIR JOSHUA REYNOLDS

Its coloration is wonderfully rich and sustained, its composition striking, whilst it is invested with an intensity of dramatic feeling that has rarely been excelled.

The picture once formed part of the famous Orleans collection, which—accumulated during several generations of great collectors—was sold in 1792 by Philippe *Egalité* to raise funds to manœuvre the French Revolution to his personal aggrandizement. The pictures, which were divided into two portions, were ultimately brought over to England, and the larger portion, consisting of the works of the French and Italian masters, was purchased for £43,000 by Mr. Bryan, the picture-dealer, acting on behalf of the Dukes of Bridgewater and Sutherland and the Earl of Carlisle. This proved a most advantageous transaction to the three noblemen; they divided among themselves pictures valued by Mr. Bryan at £40,950, and realised £42,500 by the sale of the remainder. The "Annibale Carracci," which was secured by the Earl of Carlisle, appears to have been considered the finest work in the collection, for it

was valued at £4,200, none of the other paintings being appraised at much more than half this amount.

Hardly less interesting than this work is the unfinished portrait of *The Hon. Mrs. Graham as a Housemaid*, a life-sized sketch, in which the background and figure are painted in brown, the only suggestion of colour being in the face of the subject. It will be remembered that the lady's maiden name was Mary Cathcart, she being the second daughter of Charles, 9th Baron Cathcart. In 1774 she married Thomas Graham, afterwards Lord Lynedoch, for whom Gainsborough painted her well-known

portrait now in the National Gallery of Scotland. On Mrs. Graham's death in 1792, her husband was so overcome with grief that he could not bear the sight of the picture, and it was hidden away, not to be discovered until many years later. The picture given to the nation by Lady Carlisle has less tragic memories, the legend attached to it being that Frederick, the 5th Earl of Carlisle, who bought it from Gainsborough—the same nobleman who showed his artistic taste by his purchases from the Orleans collection—was so pleased with the incomplete work that he would not allow the artist to put another touch to it. As an illustration of Gainsborough's methods of painting, the canvas possesses a far higher value to students than a completed picture, while in its breadth and spaciousness, and the wonderful effect of beauty gained by a minimum of effort, the work, so far as it has progressed, must rank as one of the painter's happiest efforts.

The other pictures presented comprise *A Landscape with a Shepherd*, by Rubens; *Charity*, by Lucas Cranach;

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Mariana of Austria, Queen of Spain, by Juan del Mazo; a portrait of *Descartes*, by Mignard; and four subjects on one panel, viz. *The Coronation of the Virgin, The Trinity, The Virgin and Children throned with the Donors*, and *The Crucifixion with a Predella of the Twelve Apostles*, by Barnaba da Modena. Though none of these pictures is perhaps of such interest as the works already described, they are all fine examples of the artists they represent, and important additions to the National Gallery. The "Mignard" is especially welcome, for this now popular French artist has hitherto been unrepresented. It is a circular picture, half length, representing the great philosopher with a dignified and thoughtful countenance, and, while highly wrought, shows more virility and truth of colour than is usual with the artist. The "Rubens" is a small landscape conceived in the artist's happiest vein, charming in its composition and colour, and showing the ease with which the master could adapt his powerful brushmanship and breadth of treatment to the detailed precision necessary to produce a highly finished work on a comparatively small scale. Probably a more interesting example of Juan del Mazo could not have been secured than the portrait of *Mariana of Austria*, second wife of Philip IV., and mother of Charles II. of Spain. Though showing the influence of Velazquez, the painter's master and father-in-law, it is also impressed with his own individual characteristics, and so could not be mistaken for the work of the teacher, as are so many of this painter's works. The picture shows the queen seated in an armchair in the costume of a nun, with a dog at her feet. There are several figures in the background. The picture contains a remarkable wealth of detail beautifully painted, but in no wise detracting from the dignity and impressiveness of the principal figure. It is a great work of the Spanish school, and shows that the artist was but little inferior to his master. Barnaba da Modena, though a scarce artist, is already represented at the gallery. The Carlisle painting—or rather series of paintings—painted on a panel about 27 inches high by 21 inches wide, constitutes a valuable addition to the works illustrating the early school of Siena, whilst the *Charity*, by Lucas Cranach the elder, a signed example, in beautiful preservation, will also be highly welcome. All the figures contained in it are nude. Charity, who is suckling an infant, is adorned with two gold chains, and wears a diaphanous veil, and beside her are two children.

In a letter which Lady Carlisle wrote concerning her important gift, she says: "It is with the utmost gladness that I transfer these pictures from my keeping into the hands of the nation, as they will find a safe and lasting home in the National Gallery, therefore, it is with eager pleasure that I hand them over. The more one thinks over the happiness of the pictures going home to their rightful place, where all pictures that have stood the test of time and secured a verdict in their favour should go, the more one wants to speed them on their way."

It would be well if these generous and enlightened sentiments could be borne in mind by other rich collectors, for with the meagre sums devoted by the Government to

the purchase of works of art, the augmentation of our national collections must depend almost wholly on private munificence.

THE Post-Impressionist Poster Exhibition at the Doré Gallery (35, New Bond Street) was a disappointment so far as its name was concerned, for beyond a single French Futurist poster—an advertisement of the Moulin de la Galette, lithographed by Dollia—there was scarcely anything of an advanced nature included in the display. This fact, however, detracted neither from the merit nor the interest of the exhibition; for the posters shown comprised many of the best and most effective designs which have been produced in England, on the Continent, and in America during recent years. The exigencies of space prevented works of a large size being included, and the posters consequently were chiefly of the one-sheet variety. These, however, were the more interesting as presenting the difficult problem to the artist of how to attract the maximum amount of attention with only the minimum amount of space at his disposal. English posters held their own well in the collection, and though some of the foreign ones perhaps attempted higher flights of artistry, examples such as those issued some years ago by James Pryde and William Nicholson combined artistic attainment with commercial effectiveness in a manner it would be difficult to surpass. Their work was unfortunately chiefly illustrated by a series or small reproductions of their more famous posters, the only exception being their sheet of "Hamlet," a design which, though chiefly executed in black and brown, was more telling than the majority of posters printed with a greater range of colours. An example which has been often seen on English hoardings is the representation of a yellow-haired girl in a red dress drinking a bowl of milk, while three cats appeal to her beseechingly for some of its contents, designed for Nestlé's milk by Steinlen. An effective French poster was a view of St. Malo from Dinard by moonlight, by George Dorival, which gave with wonderful economy of means a most fascinating view of the French watering-place, boldly portrayed, yet full of poetical suggestion. A lady's shoe with the maker's name recorded beside it formed the theme of a poster designed by Bernhard for Hollerbaum and Schmidt, of Germany, which was treated in such a thoroughly artistic spirit as to make it a thing of beauty. Other works which may be mentioned were the "Bal Tabarin," by Grün, "The Russian Ballet," by B. C., and those designed by Miss A. E. Rice and Mr. J. D. Fergusson. But indeed the general level of the exhibition was so high that one wishes it could be transferred bodily to South Kensington, to be used as examples to the poster designers among the art students.

FEW materials lend themselves more readily to artistic treatment than lacquer, and the Chinese—for centuries the greatest decorative artists in the world—have attained some of their most notable triumphs in their

An Old Chinese
Lacquer Screen



VENETIAN SCENE

BY CHARLES MACKIE, A.R.S.A., AT THE SCOTTISH GALLERY

lacquer work. In a collection of fine examples of ancient Oriental art and craftsmanship now on view at Messrs. Dean's Gallery of Antiques (9, South Molton Street) there is included a most beautiful specimen of Chinese lacquer in the form of a twelve-fold Coromandel screen, measuring, when spread out, about 9 feet in height and 18 feet in length. The term "Coromandel" suggests an Indian origin, but, like so many other terms used in a similar way in regard to Chinese wares, it is derived from the fact that the earliest specimens of the kind which arrived in England came by way of India. The screen is Chinese work of the Kang-He period, and magnificently exemplifies what is perhaps the greatest epoch of Chinese art. On the face it is adorned with a representation of the Chinese divinities grouped in a celestial paradise above the clouds, while below are a number of pilgrims coming from both directions, and laden with offerings for the gods. This central picture, which extends nearly the whole length of the screen, is surrounded with a narrow conventional floriated border, between which and the outer border of the screen are a number of panels, the upper ones being decorated with designs of flowers and vases, and those below with spirited naturalistic representations of animals. The reverse side is unusually well decorated; a design of Ho-Ho birds, cranes, and other birds grouped among foliage, executed on a large scale, and arranged with great decorative effect, forms the central picture, while above and below are a similar series of panels to those on the front, the *motifs* being taken from birds, plants, and objects of still-life. The screen is in fine preservation, and the effect of the rich hues of

the lacquer—gold, red, and green predominating—on the black background, arranged with consummate artistry on such a large design, is one of great splendour. There are many other objects of interest and beauty contained in the collection, which will remain on view for some time.

AT first glance the influence of the motor-car on modern art might seem to be an almost negligible quantity; yet that it has a share—and that not a small one—in revolutionising the artistic outlook must be apparent to every thoughtful student on the subject. Before the advent of the motor-car the pictures most in favour with the wealthier classes were those which possessed a literary interest, or interior scenes and landscapes wrought with a full perception of minute detail. These exemplified the taste of a people who read much and enjoyed nature in a leisured way which permitted them to see her most minute beauties. Now the taste has altered; the literary picture is consigned to the limbo of unartistic art, and the most popular renderings of nature are those which portray her in a broad and impressionistic manner. It is no far-fetched theory to ascribe a large portion of the change to the influence of the motor-car, the more especially as it has not penetrated to those classes who cannot afford such a luxury. The old style of pictures is still popular with the masses; but the delights of motoring are taking wealthier people away from their books, and their outlook on nature is largely influenced by seeing it from cars going along at a speed which does not permit them to take in the

details of the scenes through which they pass, but only their broad effect. It may be objected that the advent of the railway should have induced a similar change, but the conditions are different. The side view from a carriage window through a maze of telegraph poles is trying to the eyes when long persisted in, and the experienced passenger seeks beguilement by reading his book or newspaper. The exhilaration induced by motor-ing renders the senses too keenly alive to indulge in such tame pleasures, and so motorists absorb with avidity the beauties of the scenes through which they pass, not with the same detailed observation that their fathers gave it during their leisured walks, but with a greater comprehension of the broad effects. As time goes on, this vision will become even more hurried and generalised, for cars are becoming faster, and the question is becoming, not what speed a car can attain, but what speed it may be permitted to go. At Brooklands the other day a Talbot car—not an excessively high-powered racer, but an ordinary touring car—attained the almost incredible speed of 120 miles an hour, a rate which no railway train in the world could keep up without leaving the line. The production of such cars will presently force the Government to make great trunk roads confined wholly to high-speed automobiles. In the meanwhile the building of light, nominally low-powered types like the Talbot, easy and inexpensive to run, capable of attaining any rate of speed desired, possessing all the certainty and none of the inconveniences of the railway, and making the daily journeys between a business in town and a home in the midst of the country a health-giving pastime instead of an irksome ordeal, will convert more and more people into becoming motorists, and the impressionistic artist will benefit accordingly.

EDUCATION in art is a matter upon which no two people agree, and a view of the exhibition of students' work at the Victoria and Albert Museum, held in connection with the national competition, is not likely to ensure any greater unanimity on the subject. That the South Kensington system of education is better than none at all has been disputed; that it is the best which can be devised would only be urged by a few enthusiasts; but to formulate a new scheme which would generally satisfy cultivated opinion better than the old appears to be impossible at the moment. The exhibition this year was held under specially advantageous circumstances, the works being shown in a spacious gallery at the Victoria and Albert Museum, instead of, as formerly, in a galvanised iron shed at the rear of the National History Museum. The Government may be heartily congratulated on at last consenting to demolish the old exhibition room and erect a worthier edifice in its place. This change, however, will not be without some disadvantages. A more stately environment will inevitably bring about a demand for more perfect art, and the students' work which only attained enough distinction to look in keeping with the ramshackle surroundings of the former exhibition room will inevitably appear mean and commonplace

in a well-appointed picture gallery. Something of this impression was given by a number of the items contained in the exhibition this year; for though the display as a whole was probably equal to that of last year, it hardly pleased one so much, and its weaknesses were more apparent. This was especially so in what may be termed the practical sections—those in which the work depends upon the student's own initiative and artistic feeling; and again and again the question presents itself whether the South Kensington system does not tend to cultivate mechanical dexterity at the expense of originality. In all cases where the student had a scholastic exercise to perform, the standard of attainment was high, but where he had to apply his knowledge to practical use, and produce not an exercise but a work of art, there generally appeared feebleness of conception and uncertainty of execution. This would be only natural if the exhibitors were children, but it must be remembered that the large majority of South Kensington prize-winners are grown men and women.

Of course, there were exceptions to the rule, and these the examiners appeared to have singled out with commendable discernment. Little fault, for instance, could be found with the etchings which gained for Mr. Sydney A. Gammell, of the Liverpool School of Art, a gold medal. It is true that the artist showed a tendency to accentuate his high lights by exaggerating his shadows, but this failing is almost general among present-day etchers. The great thing was that the works displayed individuality and artistic feeling, while in technical mastery they would hold their own in any exhibition of modern work. The shaded drawings of figures from the nude by Mr. Arthur Mason, of Margaret Street, Birmingham, were in the nature of scholastic exercises; one would hazard the guess that he was awarded a gold medal largely because he had elevated them into works of art, making his studies not merely anatomical records, but setting the figures in an atmospheric environment, realising the texture of the flesh and making them appear living individualities, instead of the soulless automatons generally shown in students' drawings of professional models. The same artist's painting from life, which gained him a silver medal, though a correct piece of work, was not nearly so sympathetic. Amongst other gold medallists were Miss Mabel Webb, of Hornsey, and Mr. William H. Stevens, for carefully and accurately wrought drawings from the antique—a form of art to which far too much time is given by South Kensington students; Miss Mary A. Gilfillan, of Camden, for a tasteful design for a necklace; and Miss A. L. Hitchcock, of Kensington, for a daintily conceived design for a circular box. The St. Marylebone Polytechnic produced no less than three gold medallists—Miss Margaret C. Tree, whose well-painted group in oil-colours showed commendable originality in the choice of a theme, the subject selected being a looking-glass and some of the oddments of a lady's toilet table, instead of the usual fruit and earthenware; Miss Hester M. Wagstaff for a well-balanced design for a stained wood card-table top; and Miss Gwen White for a tasteful design for

a decorative bookcase panel. Dublin, as usual, carried off the gold medal for stained glass, the window by Mr. Harry Clarke, though a little dark in colour, fully deserving the honour for its fine spacing and original treatment. A second window design from the same school by Mr. Austin Molloy was worthy of the silver medal it obtained, while the richly coloured window by Mr. Newton H. Penprase, which was awarded a similar honour, was, in some points, superior to that of the gold medallist, but hardly so effectively spaced. The gold medal design by Mr. Arthur Woodward, of Nottingham, for a panel in the end of a library, was well modelled and artistically conceived, though the composition was somewhat over-evenly balanced, and the wall at the back of the panel too strongly accentuated. The lace curtain shown by Mr. Ernest J. Woodward, which brought a second gold medal to the same school, was handsomely and effectively patterned, and appeared a thoroughly practical design. Miss N. L. Nisbet, of Wandsworth, gained gold medals for book illustrations, both in black-and-white and colour. These were well conceived and firmly rendered, while the spacing was excellent. One wonders, however, if the black-and-white drawings, which were apparently intended for reproduction on a smaller scale, would not lose something in reduction, the fineness of the work hardly allowing sufficiently for it. The silver medallists were too numerous to allow a systematic examination of their work. One may mention, however, the design for lace by Mr. Felix Collington, of Nottingham, whose age (fifteen) renders the performance one of remarkable promise; the well-studied water-colour painting of a head from life by Mr. Kevetha Perry, of Aston; the freely treated water-colours of the same theme by Mr. W. S. Bagdatopulos, of Ealing; the strongly painted still-life group in oil colours by Miss Ruth Lindley, of St. Marylebone Polytechnic; and the delicately executed drawing from an antique cast by Mr. John H. Willis, of West Hartlepool.

"Lady Spencer and Child." Engraved by G. J. James, after Sir Joshua Reynolds. (J. F. E. Grundy. Issue limited to 225 artist proofs at £4 4s.)

AT the present time the taste of the collector of modern prints runs largely in the direction of colour. To a certain extent this predilection is justified. Monochrome has been explored by generations of great artists who have exhausted most of its possibilities. The etchings of Rembrandt and Meryon or the mezzotints of J. R. Smith and Thomas Watson are executed with a full technical knowledge of the range of effect in black-and-white to be obtained through the use of the mediums in which they are executed. They constitute the last words that can be said on the themes they treated. The modern artist may rival, but cannot surpass them, and he must seek fresh triumphs, less in the direction of finding new methods with which to handle the graver and etching needle, than in the application of the old methods to new and original themes. In nearly all forms of colour-printing, however, there still remain possibilities of fresh developments, and despite the high prices now realised

by the eighteenth-century mezzotints in colour, it cannot be said that they attain the highest developments of this phase of art.

It must be remembered that the old mezzotints were never primarily engraved for the production of colour-prints; the latter were merely a profitable by-product, struck off the plates when the copper was too worn to produce satisfactory prints in black-and-white. The skill of the printers produced many beautiful results; but hand-touching had to be largely resorted to, to disguise the worn-out state of the plates. Thus the rank and file of the old coloured mezzotints are less the direct outcome of the engraver's art than a joint production for which printer and colourist were equally responsible as himself.

In modern work the engraver assumes full responsibility for the results attained. The experience gained during the revival of colour-printing in the last twenty years has shown that a single plate cannot be so wrought as to produce the best results both in colour and black-and-white; and though, by reworking, a plate designed for the one medium may be adapted for the other, the impressions resulting are never so satisfactory as when the mezzotinter has worked with only a single objective in view. Thus the majority of the plates recently issued are intended for use only in the single medium. An instance in point is the newly published mezzotint by Mr. G. P. James of Reynolds's famous picture *Lady Spencer and Child*. The plate of this is to be destroyed after 225 proofs in colour have been struck off. The engraver has obviously nicely calculated his work for colour effect, with the result that he has attained a purity and refined gradation of tone something akin to the quality of a highly wrought water-colour drawing. The work and colouring is brilliant without being overforced; the whites of the dresses of the mother and child especially are rendered with great delicacy. Mr. James, who was formerly an assistant to the late Mr. J. B. Pratt—perhaps the best all-round engraver that England produced during the last half of the nineteenth century—has already been responsible for several capable works, and this charming translation of a charming picture should do much to enhance his reputation.

MESSRS. MORTLOCKS (Ltd.), Oxford Street and Orchard Street, London, W., have been appointed, by Royal Warrant, china and glass merchants to Her Majesty the Queen.

AT the present show at the Scottish Gallery, presumably the last show which will be held there till summer is over, the most engaging pictures, so far as contemporary work is concerned, are some by Mr. Lawton Wingate, all of them seascapes. They are hung close to a characteristic McTaggart, yet they are by no means outshadowed in consequence, and indeed their excellence appears the more paramount when tested in this wise. For though Mr. Wingate lacks the fire of his great predecessor, and is therefore much less arresting, he transcends him

**Edinburgh:
The Scottish
Gallery and
the French
Gallery**

withal as regards a sense for colour and for form in general; and, accordingly, many of his pictures really possess a greater decorative value than McTaggart commonly achieved. This keen sense for form is scarcely adumbrated by Mr. Charles Mackie's *Venetian Scene*, the countless separate items figured on the canvas seeming disjointed from one another instead of being symmetrised; while parts of the water in the second plane do not look quite level, a shortcoming which is probably due to an error in tonal relations. At the same time, the painter has rendered happily that beautiful hour when daylight is just beginning to wane—that hour which Mr. Yeats, in a famous poem, compares to the linnet's wings; nor need one fear to apply this apt epithet to Mr. Mackie's picture, so full is it of subtle and delicate nuances of tone. Mr. Austen Brown also shows himself a colourist of fair gifts, while an exceptionally fine piece of work is a pastel by Mr. W. Y. MacGregor—a moonlight scene wherein even the darkest parts of the sky have the semblance of vibrating with the innumerable tints which the great dome presents at night. The artist, in fine, has contrived to mirror something which, of all nature's secrets, is possibly the most difficult one to embody in art.

The exhibition likewise embraces several good water-colours, notably a landscape by Mr. J. Cadenhead and one by Mr. Ewan Geddes, a painter who is seldom striking yet who hardly ever fails to compass a certain placid beauty; while better still are some tiny studies in birds and flowers, the work of Mr. Edwin Alexander. From the outset he has given the bulk of his energies to this particular kind of art, and though his results are no doubt slight, they are thoroughly individual, while they invariably reflect mastery of the prim, precise style of workmanship. Coming to the department of monochrome, perhaps the best thing here is an etching by Mr. F. Krostowitz, a new name in the Scottish art-world; while to speak of a further novelty, heretofore lithography has never been practised to any great extent in Scotland, and this gives an especial interest to various original lithographs by Mr. Stanley Cursiter. It must be owned that these works of his, if viewed simply as pictures, are hardly to be called satisfactory; yet they disclose a tolerable knowledge of the process at issue and of its resources, and thus one is prone to feel that Mr. Cursiter would find his *métier* in reproducing the old masters. Nor should he think it derogatory to employ his lithographic skill in this way, for, waiving the army of fine engravers who devoted themselves purely to work of this nature, has it not even enlisted many painters of inspiration and originality? Boucher perpetuating the drawings of Watteau and Fragonard etching things by Tiepolo, his *maître de gravure*, as he styled him fondly.

The annual mid-summer show at the French Gallery is composed chiefly of modern Dutch pictures, and

certainly these do not suggest that an artistic revival is imminent in the land of Hals and Rembrandt! The exhibition is made memorable, nevertheless, by the inclusion of a superb canvas by Georges Michel; while there are a few good things by contemporary Englishmen, in particular a still-life by Mr. A. Hayward, and a seascape by Mr. John Lavery entitled *Tangiers Bay*. The artist has expressed the drowsiness of noon in the torrid south, and, looking at his picture, it is impossible not to wonder why he concerns himself almost wholly with portraiture nowadays, and does not steal more time from it to paint the sea and sky.

SIR THOMAS LAWRENCE was a master with the crayon before he essayed oil painting, and in his drawings he shows a spontaneity of feeling and a facility of expression which are sometimes absent from his pictures. These qualities are exemplified in his portrait of Georgiana Duchess of Bedford, a celebrated beauty of her period, who sat more than once to the artist. She was fifth daughter of the fourth Duke of Gordon, becoming in 1803 the second wife of John Duke of Bedford, whom she survived fourteen years, dying in 1853. The illustration of the subject is taken from the stipple engraving by F. C. Lewis, whose reproductions of Lawrence's drawings in this medium are unequalled for their fidelity to the originals. Though on Lawrence's death his mantle did not fall exclusively on any single artist, Alfred Edward Chalon, R.A., may be said to have succeeded to his position as portrait painter-in-chief to the ladies of the aristocracy. Like the deceased master, he first made his reputation by his pencil. His portrait of Sarah Sophia Countess of Jersey and her child is a fine example of the vivacity and charm of his art, and though it lacks something of the simplicity of Lawrence—who in his turn was less simple than the eighteenth-century masters—it is reinforced by a certain French piquancy which Chalon possessed by right of ancestry, he being a descendant of an old French family domiciled at Geneva. This illustration and the one after Lawrence are reproduced from engravings in the possession of Messrs. Henry Graves & Co. Another French immigrant to England was Nicholas Colibert, whose stipple plate from his own picture of *The Parachute* has a topical interest at the present time when the conquest of the air, essayed with indifferent success in the eighteenth century, has been finally consummated. To the same period belongs the original engraving of *Les Deux Amies*, by John Raphael Smith, who, though not so capable an artist with the brush as with the burin, yet produced many charming works. François Boucher's *Venus disarming Love*, in the collection of Mr. Alfred de Rothschild, is a work which reveals the fine craftsmanship and unerring decorative instinct of the great French painter at their highest development.



MR. DEWHURST'S ably written plea in favour of the establishment of a Ministry of Fine Arts deserves to be read by all those who possess cultured tastes or are interested in the permanent well-being of the country. Art is one of the palliatives of modern life—the colour, indeed, which relieves the otherwise drab monotony of civilised existence. This fact has never been seriously recognised by

any English Government, and the result is that art has failed to enter into the lives of the great masses of the people. Mr. Dewhurst brings within the scope of his definition of art all that tends towards the creation or preservation of beauty. His ministry, when established, would have for its field of endeavour not only the encouragement of the work of living artists, but the preservation to the country of the wealth of examples of retrospective art and archæology it still contains, the safeguarding of its beauty-spots from spoliation, the repletion of denuded woodlands, the organisation of pageants to educate the taste of the masses, and the encouragement of original creation of art in all forms by craftsmen throughout the country. It is an extended programme for a single ministry to execute, but much the same functions are already performed by the ministerial department for the purpose which exists in France. At present in England all these matters are everybody's business, so that nobody adequately attends to them. If England is to retain its position as an artistic or even as a commercial nation, a Ministry of Fine Arts will have to be organised for the country on somewhat the same lines that Mr. Dewhurst suggests.

MISS GERTRUDE BONE'S *Women of the Country*, the latest addition to the "Roadmender Series," hardly comes under the classification of a novel—certainly not of a novel of the orthodox type. It may be called a study of country women realised in an account of a portion of the life of one of them, and the description of her relations with her fellows. The character depicted

—one Anne Hilton, an old maid—is by no means of a conventional type: a wise selection, for the true aspect of orthodox life is best realised when it comes into contact with the unusual. The story told is of Anne's interest in a misguided girl, and her ultimate adoption of the latter's orphaned child. The strength of the study is in its simple realisation of actual life. The different characters introduced are each of them sketched in with a convincing touch; and though some of them only appear for a moment, they all move with the vitality of living individualities, possessing their own characteristic traits and point of outlook, and acting with that consistent inconsistency which is the common trait of mankind. The book is illustrated with a powerful and effective frontispiece by Mr. Muirhead Bone, which is excellently printed.

THE latest reinforcement of the "Artistic Crafts Series" is a manual on heraldry, which should enable designers and craftsmen to master the principles of the art sufficiently to prevent them from making any serious errors when transcribing heraldic blazonry, and which also should largely aid them in making their reproductions so as to attain the best decorative effect. Mr. W. H. St. John Hope devotes the major portion of his book to the heraldry of the pre-Tudor period, when the rules of the art were better understood than in later times, and heraldry was consequently treated with an intelligent freedom which allowed far more scope for artistic effect than the cast-iron conventions which largely prevail at the present time. The author's exposition of his theme is concise, clear, and thoroughly intelligible, and he incidentally gives a good deal of interesting information, which should make the book of utility to a larger circle than those for whom it is directly written. One of the great attractions of the volume is the wealth of admirably selected illustrations, taken from the best examples of English heraldic craftsmanship extant, which should afford the designer models for practically every species of work he is likely to be called upon to execute. One would wish that a larger

number of modern examples had been included, if only to show on what points they are inferior to the whole; but in a volume of limited size it is impossible to thoroughly illustrate all the phases of such a wide theme, and Mr. St. John Hope has perhaps acted wisely in only choosing the best.

THE standpoint of Mons. Albert Gleizes and Jean Metzinger in their exposition of Cubism can be summed up in the following quotation:—

**"Cubism," by
Albert Gleizes and
Jean Metzinger
(T. Fisher
Unwin. 5s.)**

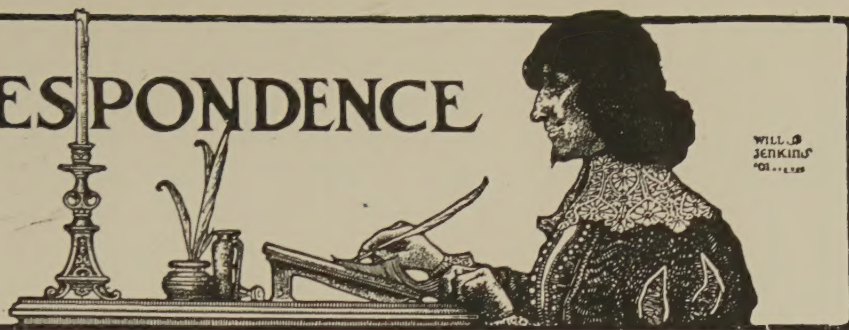
"Painting must not address the crowd in the language of the crowd; it must employ its own language in order to move, dominate, and direct the crowd, not in order to be understood. It is so with religions and philosophies. The artist who concedes nothing, who does not explain himself, and relates nothing, accumulates an internal strength, whose radiance shines on every hand." Were this true, it might serve as an excuse for Cubism, which may be defined as an attempt to express in paint the inexpressible by means of the incomprehensible. But is it so? The superiority of the artist to the ordinary man lies wholly in his power of expressing his ideas so that they shall become intelligible to others besides himself. His ideas may be his own, but his language must emphatically be that of the masses, otherwise he is no artist, for art is the transmission of emotion—an impossible feat if the vehicle used is an unknown tongue. Thus it is that all great artists have employed the language of the crowd—refined and exalted, it may be, and so weighted with meaning that its full signification may not at once be comprehended, but always with its surface meaning perfectly comprehensible. A crowd can be no more "moved, dominated, or directed" in an unknown tongue than an audience of deaf mutes can have their emotions aroused by the sound of music. All religions and philosophies which have ever flourished have spread their propaganda by the eloquent use of the vulgar tongue, and the artist "who concedes nothing, who does not explain himself, and relates nothing," so far from accumulating an internal strength, is suffering his faculties of expression to become atrophied by disuse. The present age is intensely egotistical; everyone who accumulates two or three ideas, and has sufficient leisure and vanity to ruminate over them, becomes obsessed with the conviction that their utterance is of supreme importance, whether he is

capable of expressing them or not. The cults of Post-Impressionism and Cubism are largely promoted by such individuals, who, denied the gift of clear utterance, console themselves with the thought that true greatness consists in being unintelligible. The book has been well translated, and though it fails to give a clear exposition of the ideas underlying Cubism, this is less the fault of the authors than that the ideas themselves are wanting. From the Cubist's point of view, there is probably no better English work issued on the subject,

Churchwardens' Accounts hardly appears an interesting subject, but Mr. J. Charles Cox, in his volume on the subject—the latest addition to "The Antiquary's Books"—brings to light many curious and entertaining facts which one would not like to see forgotten. The office of churchwarden in pre-Reformation days was purely ecclesiastical, though even then it was of considerable importance, for on the churchwarden devolved the task of raising and administering the funds necessary to keep the fabric of the church in repair and ensure the rites of public worship being duly performed therein. He was, moreover, the censor of the morals of the parish, and had the duty of making presentment of all delinquencies, whether of lay or clerical offenders, to the ecclesiastical court. In the reign of Henry VIII. and afterwards further duties were attached to the office, until the wardens became responsible for every form of local government. To assist them in attending to these multifarious concerns, parish vestries were gradually evolved, and at the present time they have been relieved of the large majority of them by various Local Government Acts. The earliest churchwardens' accounts in existence in England appear to belong to the latter part of the fourteenth century; but they do not occur with any frequency until the sixteenth century and later. Mr. Cox compiles a list of over four hundred sets of accounts extant, which begin anterior to the eighteenth century. The extracts he makes from these throw a flood of light on the manners and customs of our ancestors, and give most valuable information concerning the prices of commodities and the rates of wages at various periods. The volume is a model of painstaking research, and well deserves its place in the authoritative series of "The Antiquary's Books."



CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.—A7,285 (Cheddar).—Your *History of the Bible*, by Thos. Stackhouse, and "Matthew Henry's" *Bible*, despite the illustrations, are of little interest to a book collector. Under ordinary circumstances they would not realise more than 4s. or 5s. apiece. The copy of *Thos. Charnock's Works*, 1684, is also of little interest.

Pairs of Figures.—A7,301 (M.C., Torquay).—We cannot tell from your description what these figures are, but we are sure that the first pair you describe are *not* Chelsea. They are most probably from some foreign factory. It is very difficult to identify such figures from a written description.

Glass Bottle.—A7,312 (Cray).—The bottle shown in the sketch is probably English work of about eighty years ago. It has no distinctive character to enable us to assign it to any particular factory. It may be worth a sovereign or so to a private buyer.

"The Seasons."—A7,335 (Stockton-on-Tees).—Your set of coloured prints by J. Harris, after J. F. Herring, sen., as described, should realise about £6.

Long-case Clock.—A7,338 (Calne).—We have no record of the clock-maker named Robert Bunyan, of Lincoln, and fear we cannot state the date of the clock.

Figure.—A7,341 (Birmingham).—The figure is that of a well-known local character, and it was originally made in porcelain at Derby about eighty or ninety years ago, and afterwards copied in Staffordshire. The drawing does not enable us to see if the figure is in porcelain or in the softer earthenware. In the former case the figure would be well worth £15, and in the latter case about half that price. Both kinds are somewhat rare.

Books.—A7,358 (Kensington).—If your copy of *Valentine Vox* is the first edition and in original cloth, its value would be about two guineas. None of the books on your list would be likely to realise any sum of importance.

"Spirit of a Child," by Bartolozzi.—A7,369 (Bexhill).—Judging from the description, your impression is only an ordinary print, and in this case would not realise more than £1 to 25s. It is impossible for us to identify or price your Rembrandt engraving without further information than the date it was produced.

Chairs.—A7,383 (Burton-on-Trent).—Chairs such as the one shown in the photograph you send are English, usually in rosewood, and made in the early part of the 19th century, being Sheraton in design. At present their value is from 10s. to 15s. each, but they are rising in value.

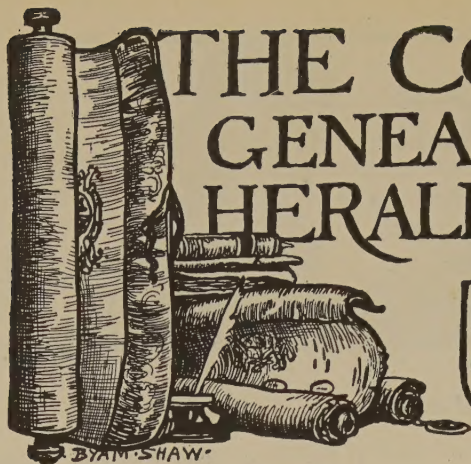
Vases.—A7,393 (Streatham).—The vases shown in the photograph are probably Staffordshire of the early part of last century, about 1830, but it is almost impossible to identify the factory, as the decoration is common to several places. The form is not very elegant, but the pair should be worth about £5.

"The Sale of the Pet Lamb."—A7,408 (Portsmouth).—Your print by S. W. Reynolds, after W. Collins, being cut, would only be worth about 10s.

Clockmakers.—A7,411 (Farnham).—(1) There is a long-case clock by John Cutbush, of Maidstone, in Welbeck Abbey. It dates to about 1700, and has a very quaint inscription. (2) Wm. Speakman, London, was apprenticed to the Clockmakers' Company in 1661, and was master in 1701. (3) Several makers named John Johnson, of London, are recorded. One was admitted to the Clockmakers' Company in 1678; another, who worked as a jeweller at 3, Flower de Luces, Cheapside, joined the Company in 1680; another joined in 1701, and in the same year another worked in Fleet Lane, whilst a fifth worked at Elm Street, Gray's Inn Lane, between the years 1790 and 1835. (4) The work of John Roberts, Norwich, is not recorded, and the makers named Smith, of London, are far too many for us to enumerate.

"The Harlot's Progress."—A7,412 (Presteign).—Your prints of Hogarth's *Harlot's Progress* would only fetch a few shillings at auction. You must send us the engraving by J. R. Smith for examination before we can value it for you.

Tea-set.—A7,422 (Cleethorpes).—Judging by the photographs, the service is apparently by one of the Staffordshire makers of the early part of last century. It may be by Messrs. Hilditch, of Lane End and Longton, who produced services with very similar patterns; but we cannot be sure, as there were numerous workers in that style. The various small marks are undoubtedly those of the decorators. The pieces are not fine porcelain such as collectors desire, but the set is worth £6 to £8.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Family Portraits.

Having received several enquiries from correspondents abroad, asking us to obtain copies of pictures in the possession of private individuals and public bodies, "The Connoisseur" has now secured the services of an eminent artist who will be prepared to visit any part of the Kingdom with this object.

Letters referring to this matter should be addressed to the Genealogical Editor of "The Connoisseur," Hanover Buildings, 35 to 39, Maddox Street, London, W.

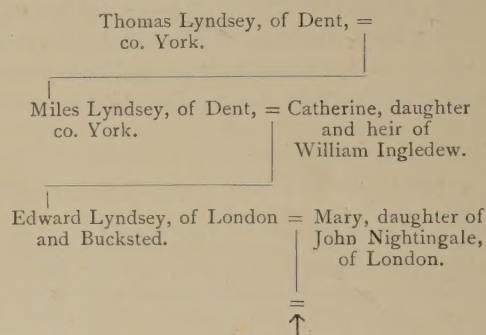
FRAEKE.—The arms of Edmund Fraeke, Bishop of Rochester, were granted 1st April, 1572. They are: Per pale arg. and az., a fesse betw. three fleurs de lys counterchanged.

Fraeke was born in Essex about 1516, was a Canon of Waltham Abbey at its surrender in 1540, became Bishop of Rochester in 1572, but translated to Norwich in 1575, and to Worcester in 1584, where he remained until his death 21st March, 1590-1.

LINDSEY.—The arms of Lindsey, of London and Bucksted, co. Sussex, were confirmed, and a crest granted, by Sir William Segar, 20th June, 1608, to Edward Lindsey, Esq., viz.: 1 and 4, or, an eagle displayed sa., beak and legs az., a chief vair.

2 and 3, arg. a chev. embattled at the top between three mullets gu. for Ingledew. Crest, an eagle displayed sa., beak and legs or, on the breast a cross patée of the second. Motto, *Exitus acta probat.*

The following pedigree is also given:—



MUDEN: PENDAR.—Richard Muden, of Nevis, West Indies, married Mary Pendar, widow, of the same, by licence, dated 12th July, 1669, granted by the Bishop of Bristol. (See *Bristol Marriage Bonds and Allegations*, published as a supplement to *Gloucestershire Notes and Queries*.)

EAST INDIA MERCHANTS.—You will find many references to the names you mention in *Court Minutes of the East India Company*, by Miss E. B. Sainsbury. Three volumes have so far been published, covering a period of about fifteen years after 1635.

SKEELER.—This family was settled at Hartlebury, co. Worcester, in the 17th and 18th centuries. Thomas, son of William Skeeler, of Hartlebury, was born there 11th October, 1682; matriculated at University College, Oxford, 27th March, 1699; B.A. 1702; vice-principal and M.A. from St. Alban Hall, 1705; chaplain All Souls' College, 1708. He was a student of the Inner Temple in 1704; in 1718 was appointed chaplain to the Earl of Lichfield; vicar of Lewknor in 1715, and Enstone, co. Oxford, 1721, until his death 24th April, 1763. Another Thomas, son of Thomas Skeeler, of Hartlebury, also of University College, matriculated 31st March, 1710, being then aged 19, took his B.A. degree in 1713, and M.A. from King's College, Cambridge, in 1727. He was vicar of Winchcombe, co. Gloucester, 1726, where he remained until his death 28th May, 1756.

The Rev. John Skeeler, of Membury, co. Worcester, was son of William Skeeler, of Hartlebury. He matriculated at Hart Hall 8th December, 1725, aged 16. B.A. from University College 1729; M.A. from Oriel College 1732.

Amongst the Worcestershire wills are to be found several of members of this family between 1559 and 1600.

ROTHENHALE.—Sir John Rothenhale, was a Knight of the Bath, so made on the eve of the coronation of Henry V. (8th April, 1413).

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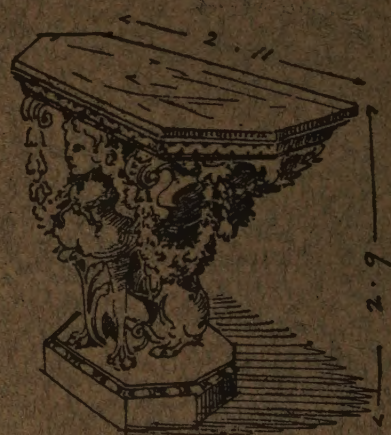
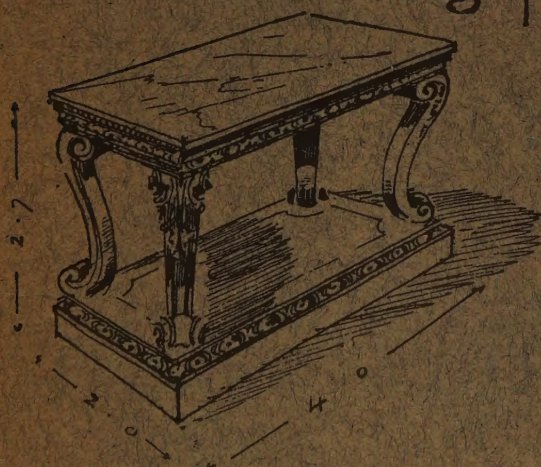
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